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A STUDY OF COSTUME

A STUDY OF COSTUME

FROM THE DAYS OF THE EGYPTIANS
TO MODERN TIMES

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BY

ELIZABETH SAGE

Associate Professor of Home Economics, Indiana University

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CHARLES SCRIBNER'S SONS

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TO

A. M. B. AND R. S. B.

WHO THROUGH THEIR INTEREST
ENCOURAGED ME
TO WRITE

163718

"Neither by tailoring nor in legislation does man proceed by mere accident, but the hand is ever guided on by mysterious operations of the mind. In all his Modes, and habilatory endeavors, an Architectural Idea will be found lurking; his body and the Cloth are the site and materials whereon and whereby his beautiful edifice of a person is to be built. Whether he flow gracefully out in folded mantles, based on light sandals; tower up in high head-gear, from amid peaks, spangles, and bell-girdles; swell out in starched ruffs, buckram stuffings, and monstrous tuberosities; or girth himself into separate sections, and front the world an Agglomeration of four limbs,—will depend on the nature of such Architectural Idea: whether Grecian, Gothic, Later Gothic, or altogether Modern and Parisian or Anglo-Dandiacal."

Sartor Resartus.

PREFACE

From the time that primitive man began painting his body and decorating it with colored stones, shells, and bright metals, to the present day, clothes have been a subject of universal interest. In the cities of this country and abroad, the principal business streets are given over to stores which cater to the clothes wants of the people. The best windows on Fifth Avenue, New York, Michigan Avenue, Chicago, and Boylston Street, Boston, are used for the sole purpose of displaying costumes—wraps, coats, hats, and shoes for men, women, and children.

It is the purpose of this book to give a survey of fashions or styles from the time of the Egyptians to the twentieth century, in order that the reader may have an idea of the way in which styles have developed, run their course, and died away, only to appear again, sometimes nearly a century later, in a slightly different guise.

One of the advantages in studying the development of costume is that we have the opportunity of looking at a style from a distance, and so judging of its intrinsic merit. A gown should be judged as a composition, and one that does not conform to the laws of composition will not appeal to us after it goes out of fashion. The draperies of the Greeks are always good because they follow the lines of the figure and do not distort it. The dress of the Middle Ages is artistic on account of the long, sweeping lines and good color.

From the earliest times we find much attention given to the accessories of costume, especially to head-coverings.

The Egyptians, while wearing very diaphanous draperies, wore heavy head-dresses, sometimes towering a foot or more above the head. The Greeks and Romans were conservative in their head-gear, which often consisted of a simple ribbon or fillet of metal, although much was made of the curling and arrangement of the hair itself. During the Middle Ages the head-dress takes the form of a high, sharp-pointed cap, doubtless in imitation of the Gothic architecture of that day; at the same time the shoes had points so long that they had to be chained to the knee, and the edges of the garments also were cut in points. Toward the end of the eighteenth century the head-dresses were so exaggerated that the waist-line came in the centre of the figure, giving a most grotesque effect, especially when the woman was short and stout.

Jewels, laces, and embroideries have always been profusely used. No expense seems to have been too great to put a check upon any expenditure if only the desired effect might be secured. We read of one monarch paying £120 for an embroidered vest to be presented to his court chamberlain. Some of Queen Elizabeth's gowns cost an enormous sum, and were so heavy with jewels and embroidery that she could hardly move in them.

Is it the woman, with her restless spirit, her love of coquetry, and desire for change, who has been responsible for this continual change in fashion that has gone on through the centuries, or has it sometimes been the man? Both Francis I and Louis XIV were desirous of seeing the people of their court elaborately dressed; in fact, the first fashion-book that was printed was for the men at the court of Louis XIV. Royalty usually set the fashions, and France may be said to lead the way. Before the days of fashion-books, dolls were dressed and sent to the different courts of

Europe; we read of one instance where, England and France being at war, a special passport was issued for the doll's safe passage from one country to the other.

By the middle of the eighteenth century styles were being set by the famous actresses, as they are apt to be at the present day. Challamel tells of an amusing incident in connection with a velvet manufacturer of Lyons and a certain actress, Mlle. Mars, who was giving some performances there. On the first day of her appearance the manufacturer visited her and offered her a piece of yellow terry velvet, saying that her fortune and his would be made if she would have a gown made of it and would wear it on the stage. At first she refused to consider such a thing, as yellow was at that time unheard of as a color for gowns, but finally she accepted the present, and on her return to Paris had the gown made and appeared in it. Paris went mad. All the modistes were rushed with orders for yellow terry-velvet gowns. The profits of the manufacturer were sufficient for him to buy a charming country home on the banks of the Saône.

Until the beginning of the nineteenth century the dress of the men and women had much similarity in style and elaborateness. Plain dress, or we might say standardized dress, for men did not come into fashion until after the French Revolution, although there was an attempt made to establish it at the time of Oliver Cromwell. At the present day there is much discussion as to whether women's dress should be standardized. As woman has taken her place in the business world, it is necessary that her style of dress should become plainer or more severe; in time this may lead to a uniform style for women as well as men.

And to-day costume designing is a business of its own, and the designers are trained in the principles of composi-

tion and color harmonies. We judge our modern dress from these standpoints. The World War had its effect upon costume, not only to change fashions, but to give a greater opportunity to our own designers. The public has been too fond of imported gowns, hats, and wraps to allow the designers a chance to show what they could do, although many of the creations that have been sold for French have been made by American men and women in the shops behind the salesrooms. Now, however, we are becoming proud of the mark "Made in America."

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A STUDY OF COSTUME

I

EGYPTIANS AND ASIATICS

"They wear linen tunics fringed round the legs, which they call calasiris, and over these they throw white woolen mantles; woolen clothes, however, are not carried into the temples, nor are they buried with them, for that is accounted profane."

Herodotus, Book II, chap. 81.

The Egyptians believed in life after death. With that end in view they built their tombs and preserved their dead. Their dwellings were temporary, the materials being of a light texture, probably mud, reeds, and bricks; but the tombs were to be the permanent resting-place, hence their stability. "They were a gloomy people with a gloomy religion; the soul could not exist without the body, therefore the embalming and preservation of the mummies in the tombs."

The opening of the tomb of Tut-ankh-amen in 1923 and the discovery of his household furniture, chariots, jewelry, and even costumes, gave an impetus to the designers of materials and dress which recreated the atmosphere of Egypt, and one might well have imagined oneself back in those ancient days, with their wealth of color and queer angular designs. From the paintings found on the walls it is comparatively easy to reconstruct scenes in the life of these people.

The season is the fall and the Nile has returned to its banks; the farmers are working in the fields, ploughing the

soil and planting their crops of wheat and barley. Along the road comes a group of slaves dressed in blue linen, their black bodies shining in the hot sun. They are a part of the hundred thousand men martyred every three months in building the Pyramids, and are on their way from the quarries back in the hills.

Following them into the city, we pass homes where the ordinary occupations are being carried on. Some families are sitting in the open having their morning meal, the men wearing the same short apron-like garment that was worn by the slaves, the women and children in bright colors, red, yellow, and green. In front of other houses the men are weaving, while the women, like our modern women, are carrying on business in the market-places.

It is the day of a religious procession and the road is soon filled with groups of people. Men of high station are being carried in a seat swung between two mules; they are dressed in immaculate white linen over which a second garment of white wool is thrown. They are adorned with necklaces, collars, armlets, and anklets of gold set with precious stones. Their head-dress is cap-like, with a circular curtain which falls over their shoulders to protect from the great heat of the desert. Fine, healthy specimens they are, and show the excessive cleanliness which is a part of their religion.

Occasionally a group of ladies are seen; their dress is similar to that of the men, except their single garment reaches to the ankle and is gay in color. They too wear the head-dress, but it is made in the shape of a bird, the head coming out over the forehead, and the wings forming part of the protection for the neck and shoulders; their black hair shows on the forehead in tight curls, but is covered on the sides by strings of beads, and curls from the wig that was worn by most Egyptians. Around their necks they wear a

flat collar of brilliant-colored embroidery or jewels. The women of Egypt are held in great respect and are accorded many privileges, being allowed to dine with their husbands and to be seen in public places.

The crowd grows denser, the city is in view. Young men when meeting their elders step aside to allow them to pass,

Egyptian head-dresses.
From *Costume of the Ancients*, Hope.

or, if acquaintances, salute with the hand hanging down at the side of the knee. From the river comes the sound of music, men and women from the outlying districts are arriving in boats; some of the women are playing the castanets while others sing and clap their hands; the men play flutes and also sing.

A procession of priests who are to conduct the sacrifice descend the temple steps; shining white linen robes, dazzling in the sunshine, shoes made from the byblus-plant; they are carrying long wands and wearing masks in the shape of the sacred ibis, hawk, bull, and ram. Their towering head-dresses denote their rank and represent the Nile and the plants which grow on its banks.

The sacred bull, a pure-white animal without a blemish, is being led to the place of sacrifice. The people fall in line and the procession fades into the distance. So we may picture to ourselves the colorful scenes of centuries ago.

The Egyptians were descended from the Ethiopians.

Dress of Egyptian men and women.
From *Costume of the Ancients*, Hope.

They showed all the characteristics of the African race, deep, swarthy complexion, splay feet, with spreading toes, long, swinging arms, sharp shoulders, and square, flat hands. The profile was placed obliquely on the spine, and the jaws and chin were very prominent, and wherever the hair showed in painting or sculpture it had the tight curl of the African.

The clothing was light and diaphanous, due to the extreme heat. The lower portion of the body was covered with an apron-like garment, wrapped so tight that it was difficult to take a step; the length of this garment varied at

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shoulder, and held in place at the waist by a girdle. The older men added to this garment a long mantle which was bordered by a distinct fringe, sewed to the edge of the material. The women when at home wore skirts over their pantaloons, but the Amazons when at war dispensed with

Amazon. Assyrian. Phrygian.

From *Costume of the Ancients*, Hope.

these, or shortened them to the knee. The materials used for these garments were varied, from the skins of animals, which were used for the pantaloons, to the thinnest kind of tissue richly embroidered or painted in all-over designs.

Head-dresses.—Many of the present types of headdresses or caps have their origin among those worn by these Asiatic peoples. The Parthians had a cylindrical cap, wider at the top than the bottom, with a diadem surrounding the crown or decorated with different emblematic ornaments. This was called "mitra" by the Greeks, and is still worn by Armenian priests. The "cidaris" was the distinguishing cap

of the Medes and Persians; it was conical in shape, sometimes with a point, and at others cut off like the mitra, and was generally loaded with ornaments.

The Phrygian bonnet, perhaps the most familiar of all these caps, had the point or top bent forward, like our liberty-cap. Its four long flaps were made from the paws of animals. The cap might be of soft material or of metal richly embossed. The lighter caps often dispensed with two of the flaps, and had the others fastened together at the top of the head with a string. This bonnet was worn by the officers of the Byzantine Empire, and was borrowed from them by the dignitaries of the Turkish Empire and the Doge of Venice. When worn by the Amazons, "we often see the beak with the bill of the griffin, and the spine or back of the casque rise in the jagged crest of that fabulous animal—with whom the Amazons are represented as constantly at war." [1] Minerva is sometimes represented in a helmet of this kind.

Foot-gear.—The shoes of the Eastern people also show a fair knowledge of construction, for, owing to the colder climate, they were made like half-boots, laced in front, not unlike a moccasin, with hanging flaps made of the legs of animals; they wore shoes and slippers, but never the sandals of the Greeks, which left the toes bare.

Compared with modern dress the Asiatics far outdistanced the Egyptians. They must have been much farther advanced in a knowledge of construction, their garments showed thought in cutting, fitting, and sewing together. They were also the first of the "trousered race" or "Barbarians," as they were called by the Greeks and Romans. The dress of the modern Persian is practically the same as that of his far-away ancestor.

[1] *Costume of the Ancients*, Thomas Hope, vol. I, p. 13.

The women of the Oriental nations—East Indians, Singalese and some others—still follow the type of dress worn by the Egyptians; a strip of material several yards long is wrapped tightly around the lower part of the body and a sari or shawl is draped over one shoulder and under the other arm. They have added a modern touch, however, by wearing a white waist beneath this shawl.

The women of modern Egypt wear black when appearing out-of-doors. Among the lower classes even the face-veil is black, with a curious brass cylinder in the centre of the forehead, having one, two, or three rings, depending upon whether the woman is single, engaged, or married. Color is supplied by the men, who are very gay in their long broadcloth coats of green, blue, violet, and deep red, their broad sashes, and cashmere scarfs, which they throw carelessly over their shoulder in the daytime, and use to cover their head and neck as soon as the sun has set.

CHAPTER I

1. Study the costumes of the Egyptians and Asiatics and decide which have the most modern characteristics; substantiate decision.
2. Describe the head-dresses worn by the Egyptians. Give reasons for their use.
3. With what type of Asiatic head-dress are we most familiar? State reason.
4. Discuss the use of cosmetics, wigs, patches, and accessories of dress used by the early peoples of Egypt and the Fertile Crescent.
5. Why would the Greeks and Romans have called the Asiatics "barbarians"?
6. What event in 1923 brought Egyptian fashions to the fore?

7. Trace from a fashion magazine a modern dress that shows the Egyptian influence; the Asiatic influence.

8. Design a modern costume, using characteristics and colors of the Egyptians.

II

THE GREEKS

"All ages must owe a debt to Greece for the simple beauty, the sanity, the healthfulness of the ideal element which she introduced into art, making it for the first time in history a true exponent of the human spirit."

"A Grammar of Greek Art," Percy Gardner.

It is difficult to realize when looking at the dress pictured in this illustration that it is not a modern doll, but a statuette which was excavated at Knossus, on the Island of Crete, and represents a civilization much older than that of the Greeks. The flounced skirt and tight bodice might well have been worn by a belle of the ante-bellum period, or her prototype of 1923. The flare at the bottom of the skirt is probably the first appearance of the vertugadine, or hoop-skirt, and the high standing collar reminds one of Catherine de Medici. A wall-painting of the sixteenth century B. C. shows a group of women so modern in dress and figure that it might have been done in the present day. The Myceans had a greater knowledge of the art of garment construction than the Greeks or even the Asiatics.

Snake goddess from the island of Knossus. From *Greek Dress*, Abrahams.

The costume of the men is not as modern; in most cases

the upper part of the body is not covered, unless the mark at the wrists and neck indicate a tight garment. They wore a "waist-cloth rolled round a girdle with a loose end hanging down like an apron in front";[1] sometimes this took the form of a triangle with the point brought between the legs. The Mycean civilization was destroyed by the Dorians, a primitive people, and for many years after the Trojan War Greece was plunged into barbarism.

Caryatid from Erectheum. From *Costume of the Ancients*, Hope.

We have several sources of information as to the costume of the Greeks of the fourteenth to sixth centuries. The Homeric writings have many references to dress; the paintings on vases, the terra-cottas and statues also give an excellent idea of its construction.

The woman of the house and her handmaidens wove the garments worn by the family; these were stored in quantities and were considered treasures. They were often used for ransoms, and as offerings to propitiate the gods.[2]

The white wool of which these garments was woven was rather coarse and heavy: they were woven in one piece, each garment separate and complete in itself; if it had been cut

[1] *Greek Dress*, Abrahams, p. 5.
[2] *Greek Dress*, Lady Evans, p. 3.

from a long piece it would have been contrary to the Greek idea of simple fitness and completeness. Fringe was an integral part of the garment, not sewed on like that of the Asiatics (see p. 9), but made from the warp and woof ends. The veils, which are described as "bright and shining," were probably of linen. Flax was evidently not grown in Greece; we find no special record made of its working, which goes to prove that the linen thread or woven material was imported from the East.

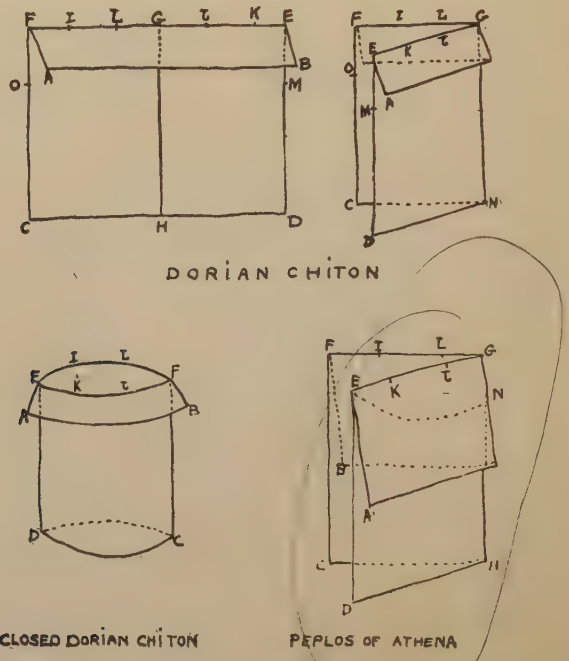
Homeric dress differed entirely from that of the pre-Hellenic or Mycean; it was draped and fastened at the shoulders with fibulæ (sort of safety-pin) and held at the waist by a girdle. The classic or Ionic is a development of this, with the addition of some foreign elements; some of the details are changed, but it still preserves the main features.

Women's Dress.—According to Lady Evans, Homeric dress divides itself into two classes: "Endymata, or that worn next or near the skin, and Epiblemata, mantles of various cuts, thrown over these in shawl or veil fashion, as a suitably modest out-of-doors dress and a protection against the weather."

The most perfect example of the Doric chiton is found on the maidens of the Parthenon frieze and the caryatids of the Erectheum. This garment was a rectangle, the width equal to the measurement from finger-tip to finger-tip, with the arms stretched out, and the height one foot more than the entire height of wearer.

The method of adjustment was very simple: the upper edge was turned over the depth from neck to waist, the material was folded in half and placed around the body under the arms, with the opening coming under the left arm; the upper fold was pinned together on the shoulders.

(See diagram.) Both arms were uncovered. The fulness was held in place by means of a girdle, which was an important part of women's dress in Homeric times; the girdles were of leather enriched with gold or other metals, of wool, and some-



times of thongs. The extra length of the chiton was pulled up in front over the girdle, forming the "kalpos," or pouch, which emphasized the graceful curve of the hips. The distinguishing characteristic of the Homeric peplos or Doric chiton is the absence of sleeves.

Until the early years of the sixth century all Grecian women wore this style of dress, fastened with pins, which became of such size that they were often used as dangerous

weapons when the women were excited by grief or passion. Herodotus in 468 B. C. mentions where Athenian women punish and kill the sole survivor of a disastrous expedition by striking him with their brooches. They were punished by being obliged to wear Ionic dress, a linen tunic which did not require brooches.

The "kredemnon," or "kaluptre," was a veil-like piece of material, which may have been worn by ladies of rank only, as Penelope and other ladies of high degree are mentioned as wearing it, but the maidens of Nausicaa lay it aside.[1] Dark veils were used for mourning; the face was not covered except in great grief. They were probably of very fine linen or silk; they are spoken of as "bright" and "shining." The diplax was an oblong piece of material doubled and worn around the body twice, first under the arms, then over the shoulders; in rainy or cold weather it was drawn over the head. This developed into the himation, a piece of material seven or eight feet long and the breadth of the wearer's height, which was caught on the left shoulder, passed under the right arm and was brought over the left shoulder again. A great deal of originality was shown in the draping of this garment.

Materials and Color.—The painted Greek vases found in the tombs show that dark purple, red, blue, black, saffron, and possibly yellow were used for decoration, in embroidery, weaving, and stamping. The entire garment was often dyed. The men of the upper classes wore white, which was kept in spotless condition by being cleaned by the fullers. The laboring classes wore gray or brown.

Men's Dress.—The chiton worn by the men was a garment not fastened with fibulæ, but apparently cut and sewn; it had sleeves and fitted the upper part of the body.

[1] Lady Evans, *Greek Dress*, p. 9.

The material is often described as "soft and shining," and is supposed to have been made of wool or linen, but there is no definite information on that point. In early times this garment fitted closely, like a jersey. The length varied, sometimes stopping at the knee, sometimes extending to the feet. A short double apron, not unlike trousers, was often added to this, and for ordinary pursuits, such as hunting and war, the middle-aged Greek of Homeric times wore for protection under his armor a short jerkin of felt or leather. For informal dress in the house the chiton alone was used, and for outdoor dress a cloak similar to the himation.

Hair-dressing.—The Greek coins furnish many examples of hair-dressing. The men had their beards and hair arranged in very formal curls—in fact, heated irons were used for this purpose. The women parted theirs in the centre and brought it down on each side of the face and over the ears, catching it up in a loose coil at the base of the neck by means of a skewer of gold, and bands of ribbon and metal were used to hold it in place on the forehead; on some of the early statues we find two braids or curls hanging over the shoulders and formal curls over the forehead. Young maidens wore the hair flowing.

Footwear.—"Well-fitting shoes were a token of good breeding in Athens," and much attention was paid to footwear. Sandals laced over the instep were put on when leaving the house. High leather boots were worn by hunters and country folk. Theophrastus says that mended shoes were a sign of avarice, and overlarge or nailed shoes were boorish, except for military wear.

Ionic Dress.—With the development of the Ionic capital in architecture we find a different type of dress from that of Doric simplicity, dress in Greece bearing close relation to the classification given to the Greek orders. During the

early years of the sixth century all Greek women wore the Doric peplos, or chiton, but toward the later years a garment probably borrowed from the Carians and spoken of by Herodotus as the "linen Ionic chiton" was adopted.

Left—Himation worn with Doric chiton.
Centre—Chalmys and petatos.
Right—Ionic chiton showing crossed girdle.
From *Costume of the Ancients*, Hope.

The Doric peplos is often called the Ionic chiton, especially when there is an under-dress, and the overfold is longer and reaches below the waist to the thighs. An example is the "peplos of Athena." In this type of dress the girdle is worn at the waist-line on top of the overfold. The position of this girdle was gradually raised, until we find it immediately under the breasts in the "Athena" from the frieze of the altar at Pergamon.

The Ionic chiton differed from the Doric in length, material, and manner of fastening. It reached to the feet, was

made of fine linen, and fastened without brooches. It shows a growing knowledge of construction, as it is always sewn on the shoulder and down the sides, sometimes fastened on the arm with a series of round brooches or buttons to form sleeves; it is this sleeve that distinguished it from the Doric.

In shape the chiton is cylindrical, longer than the height of the wearer, and is drawn up over the girdle in front to form the kalpos, which varies in length; it is much fuller than the woollen Doric, and, being made of fine, soft linen, its folds are more numerous and delicate. It is the greater width of the garment that necessitates the sleeves. They are made by joining the two top edges of the garment together or plaiting them at regular intervals, to dispose of the extra width. An opening is left for the neck and one at each end for the arms; openings were probably not made at the sides, for that would give a clumsy effect; in proof of this we find the border which runs along the neck and upper arm passing around the arm without continuing down the sides, showing that it was woven or embroidered along the top of the chiton.

Owing to the extreme fulness a different arrangement of the girdle was necessary. Two narrow bands crossed either in front and back or only in the back and passed around the arms in front were attached to the girdle at the sides. These bands held the ample folds close to the figure and prevented the sleeves from slipping and flapping. They were of one piece with the girdle or attached to it. Their place was sometimes taken by a second girdle worn rather high over the kalpos. The Ionic chiton was pulled up in front at the waist-line, when it was necessary to have speed, as in running; this made the skirt hang in points and the kalpos also.

Diana and her maidens are preparing for a hunting-party or a running-match; they form an artistic group with their long, flowing garments of many colors. They spring from the ground, and, grasping their skirts at the waist-line, pull up the extra length in several places until the skirts reach to the knee, leaving them unhampered; at a signal they dart away, reminding one of a collection of gay butterflies.

The overfold of the Ionic chiton is not easy to understand; "it is not a normal feature," and may have been added by the Athenian women when they were obliged to adopt the dress, they having been accustomed to wear it on the Doric peplos. When formed by the same method as the peplos, it was clumsy under the arms, but they probably attached the overfold across the front of the neck, or fastened sleeves at the sides, similar to those of the Japanese kimono. Where the overfolds are made in this way, the sleeves are smaller, and there is less fulness in the body of the garment. Under this garment the women wore a broad linen band, which held up the breasts and served as a corset.

For outer garments we find the himation, or shawl; this shows a great variety in shape and adjustment. In some cases it covers both shoulders, in others only one, as is the case with the Doric. The "diplax," a garment similar to the "chalmys" of the men, is also seen; this garment was doubled before it was put on, and was fastened on the right shoulder with a clasp and passed under the left arm. The feet were bare, or incased in sandals; Greek women never wore the closed shoe of the Asiatics.

Head-dresses.—The hair was dressed with great care, and more elaborately than during the Doric period, but the shape of the head was always carefully preserved. Hair is beautiful, and Greek poetry is full of allusions to it and its value as a splendid possession; but it never will be found

that the size of the head of a Greek statue is much enlarged by it; it is closely confined to the shape of the head, so as not materially to increase the size of it." Ceres was always pictured wearing the mitra, or bushel-shaped crown. Juno and Venus wore the tiara, or crescent diadem. Ribbons, strings of beads, wreaths of flowers, nettings, fillets, and skewers were used for decoration.

Jewelry and Accessories.—Beautiful jewelry—gold pins for holding the hair and various other trinkets, such as earrings, bracelets in hoops and snakes—was used in profusion and was kept in a box called a "pyxis." Parasols are also found on the Greek monuments, but they are only used by the people of importance and are held over their heads by the slaves in attendance.

Like their modern sisters, they were given to the use of powder, paint, and unguents. Ischomacus, in the *Œconomicus* of Xenophon, speaking of his girl wife of fifteen, says: "One day I saw her with a lot of powder on her face to make her look whiter, and a lot of rouge to make her look redder, and high-heel shoes to make her look taller. I pointed out to her in the first place that she was doing as dishonorable a thing in trying to deceive me about her looks as I should if I tried to deceive her about my property. And I remarked that though her arts might impose upon others, they could not upon me who saw her at all times. I was sure to catch her early in the morning before they had been applied, or tears would betray them, or perspiration, or the bath."

According to Thucydides, the elder men of the wealthy classes gave up the luxurious mode of dress common to them and their kinsfolk, the Ionians, and changed the long linen chiton and the fashion of fastening their hair with the cicala, or grasshopper, for a chiton with sleeves, similar to

that of the women. "On vases, Zeus and Dionysus and other gods are almost invariably represented wearing this, and in sculpture kings, priests, and others are represented so dressed."

For active pursuits a short chiton was worn, and for outer coverings we find the himation and the "diplax," long, am-

Left—Himation worn with Ionic chiton.
Centre—Himation.
Right—Himation worn with Doric chiton.
From *Costume of the Ancients*, Hope.

ple, and wound around the body twice, first under the arms and then over the shoulder; the "chalmys," or travelling cloak, was a rectangular piece of cloth fastened around the neck and under the chin with a clasp. The petatos, a felt hat with a round crown and a straight brim, was used with the chalmys. Apollo and Mercury are usually shown wearing this type of dress.

The sumptuary laws of Solon were passed to curb extrav-

agance; they show that the dress of the fifth and sixth centuries was very rich and elaborate. The number of garments worn at one time by women were limited to three; the amount of money spent for dresses and ornaments, and also the size of a bride's trousseau were included. In Sparta, by the laws of Lycurgus, it was forbidden to have houses made by any more elaborate implements than the saw or axe, and simplicity of food and clothing was enjoined upon the male members of the household. This was a reaction against the effeminacy, luxury, and excessive decoration in dress and architecture which had developed during this century. The style of dress was the most luxurious found in Greek art at any period, and chitons, scarfs, and cloaks were decorated elaborately with embroideries and woven figures. The limiting these garments to three shows that women had multiplied them; there were probably tunics and supertunics, each more elaborate than the last.

Women's Dress.—The undergarment which shows at the neck and on the left arm on the statues is represented by wavy lines, somewhat crinkled in appearance.[1] This seems to indicate that the material may have undergone some special treatment in making. On some this garment shows an ornamental border or finish at the neck and down the upper arm, originally painted in color but now almost effaced. The lower part of the figure is covered with an ample garment, which may have been made of the same material and a part of the upper garment; it is decorated with a broad pattern down the front and probably around the lower edge of the skirt.

[1] In the museum at Cairo is a piece of linen which has been plaited exactly like the accordion plaiting of to-day. It seems very probable that the Greeks used this same method, which would account for the crinkled appearance of the costumes on the statues.

Over this was worn an elaborately constructed piece of drapery—a development of the peplum or diplax.[1] It passes under the left arm and over the right shoulder, and hangs in vertical folds or plaits; these are held in place by a band which passes under the left arm and is fastened on the right shoulder. The folds start on the right shoulder with a box-plait, which hangs well down on the skirt, and continue around the body in a series of formal side-plaits which come nearly to the waist-line. There is a small heading which falls over the band, and the garment is often fastened along the right arm with a series of buttons. Over this is worn an additional wrap or scarf, which hangs in long folds over the left shoulder and passes across the back to the right shoulder, where the end is thrown over the right arm; both of these garments are ornamented with a border. There is considerable argument as to whether the undergarment was the long chiton or whether there were two garments.

Materials.—The linen for these garments was fine and was imported from Asia and the more easterly Ægean Islands. The most commonly mentioned was made from a yellowish flax which came from Egypt and India.[2] A fine transparent material, not unlike the linen cambric of the present day, was considered a great luxury and worn only on festal occasions.

Silk culture was known in Greece at the time of Aristotle, as he gives the following description: "Some women undo the cocoons of this creature, winding off the silk, and then weave it, and Pamphile, daughter of Plateus, is said to have been the first to weave it." Whether the silkworms were raised in Greece is not known, but it is probable that only the cocoons were imported. Three kinds of silk materials are mentioned—vestes coœ, bombycinæ, and serica. The

[1] *Greek Dress*, Abrahams, p. 75.

[2] *Ibid.*, p. 98.

vestes coœ was worn chiefly by the Hetaræ; it was transparent and was apparently dyed in different colors; one piece which was found among materials that were excavated at Kertch was a bronze-gold in color, and woven with a lozenge pattern; purple with gold thread interwoven was also used.

Decoration by means of embroidery and pattern-weaving took the form of borders running down the front and around the neck of the chitons, with deeper borders at the bottom. Small sprigs and stars formed all-over patterns. Some of the bands were worked on the garment itself, and others were applied after the garment was made up.

The Greek women were expert embroideresses; being closely confined to the house, they had much time at their disposal. They directed the work of the many slaves who formed their households and were their only companions. They never dined with their husbands when other men were present, or left the house without their consent, and accompanied by a slave of his choosing. They were not even recognized as individuals with personal tastes and capacities.

Men's Dress.—The dress of the men seems to have followed much the same lines as that of the women, with excessive decoration and ample fulness. Their long hair was bound with gold. Thucydides speaks of the "men adopting a more easy and luxurious way of life," probably due to the coming in of Oriental fashions.

The beginning of the fifth century brought about a great change. Both men and women gave up wearing linen and silk and returned to a rather modified Doric chiton, made of woollen material. The overfold was a trifle longer, and the girdle was worn at the waist. This was partly a reaction against the Orientalism of the East, after the Persian War, 480 B. C., and partly because wool was considered

more healthful "at the period when the sound mind in a sound body was the aim of the Athenian state on behalf of her citizens." [1]

In the foregoing pages an effort has been made to treat the subject of Greek dress in a simple and clear way. There being such a wealth of material from which to draw, it is an almost inexhaustible subject. There is probably no other epoch in history that has had the same influence on all others as this, not only in architecture and sculpture, but in dress also, and it is necessary to get a clear idea of the three distinct types in order to interpret the dress of the following centuries.

CHAPTER II

1. Describe the early Mycean dress and trace its likeness to the dress of the Victorian era.
2. In what way did it differ from that of the Dorians?
3. State from what sources we get most of our information in regard to Greek dress. How do they differ from those of Egypt?
4. Describe Greek dress during the different periods, as to method of adjustment, material, and general make-up.
5. Give some of the principal characteristics which distinguish it from Asiatic.
6. What methods of decoration did the Greeks use on their garments?
7. What can we learn from a study of Greek hair-dressing? In what way did it differ from the Egyptian?
8. What proof have we that the Greek women were very modern?
9. What can a designer of costumes learn from the study of Greek dress?
10. If you were asked to drape Greek costumes for a play or pageant, how would you proceed?
11. Design the costumes for a Greek play and give color scheme.

[1] *Greek Dress*, Lady Evans, p. 44.

III

THE ROMANS

"Fashion, as long as it deals only with outward effects, if not persistently bad enough to destroy natural taste, is not a matter to be treated with overmuch solemnity."

"Taste in Dress," George Frederick Watts.

The early Romans probably wore few garments, due to the warm climate of Italy and the hardening effect of their physical exercise. They were a nation of lawmakers and agriculturists rather than a nation of inventors, they borrowed the achievements of the people they conquered, and it was not until after they came in contact with the civilization of the Greeks that we find them paying much attention to beauty in architecture or dress; in fact, their love of beauty seems to have been developed by their intercourse with the Greeks, and natives of Greece at all times were employed to give and to execute the designs intended to display the taste and opulence of the Romans.[1]

Their character was stern, grave, and steadfast. That they were very ambitious was shown by the competition for high civil and military honors, and the enormous fortunes they spent on dress, housing, and entertaining.

The Romans were divided into two castes: the patricians, or upper class, were the first people to settle a new city or town. They were given large tracts of land and were waited upon by the lower class, or plebeians. There seems to have been a continual conflict between these two classes in regard to government, land, and costume, the plebeians resenting

[1] *Costume of the Ancients*, Hope, p. 39.

the authority of the patricians. Owing to their different characteristics we would expect to find their dress more elaborate or cumbersome, and more dignified than that of the Greeks.

Men's Dress.—When at home the early Romans wore the tunic, a woollen shirt-like garment made in two pieces,

Roman togas. The toga and the stola.
From *Costume of the Ancients*, Hope.

sewed together at the sides, which somewhat resembled the modern sweater; it had short sleeves and a skirt to the calf of the leg, and probably had no girdle. Two tunics were often worn, and in cold weather garments made of heavier wool were added. Under the tunic was worn the subligaculum, or trunks.

As the civilization advanced these were given up, and the Romans became an untrousered race; they looked down upon the trousered races and always spoke of them as bar-

barians. In the carvings and paintings found on arches or monuments to commemorate the triumphal entry into a city, their captives are represented wearing trousers as a sign of their subjection.

The toga was pre-eminently the distinguishing garment in later Roman dress; it was probably handed down to them by the Etrurians and "may be called their true national garb." It was worn originally by men and women of all classes, in the country as well as the town, both at home and out-of-doors. The women discarded it first, probably from love of novelty, or on account of its weight and complicated arrangement. The lower classes gave it up for the sake of convenience, it being a heavy, cumbersome garment much in the way of their work. Its use was discontinued by the patricians when they lost some of their early characteristics and became more ease-loving and effeminate. As their wealth increased, they moved to the hills about the city and established elaborate and beautiful estates, where they were waited upon by hundreds of slaves, and entertained with a lavish hand.

The toga still remained the dress of state and representation with the patricians and emperors until the last days of Rome's splendor. It was not until the empire was transferred to Constantinople that the toga gave way to the more decided Greek dress, the "pallium." [1] "No foreign nation had a robe of the same material, color, and arrangement; no foreigner was allowed to wear it, though he lived in Italy or even in Rome itself; even the banished citizen left the toga with his civil rights behind him." [2]

The Toga.—There is much controversy as to the shape of the toga. It was probably a half-circle with one straight

[1] *Costume of the Ancients*, Hope, p. 39.
[2] *Ibid.*, p. 40.

edge, or a circle doubled over, forming two semi-circles, one smaller than the other. No corners show in the draping of the statues, although hems show in some cases, both straight and curved. It is a question whether it received its shape from the way that it was put on and draped about the body, or because it was made up of several parts fastened together. No tacks or fastenings appear, but it hung in formal plaits and folds. Some authorities think that it was fashioned by tailors, they being often spoken of in Rome. Horace, in his fourth *Epode*, gives us an idea of the size of this garment:

> "Mark, as along the Sacred way thou flauntest,
> Puffing thy toga, twice three cubits wide,"

or about eighteen feet from tip to tip.[1]

Most of the authorities agree as to the method of adjustment. One end was placed on the left shoulder, so that the point just touched the ground; it was then drawn around the back of the figure under the right arm and over the shoulder, where it was brought again over the left shoulder, the long end being draped over the left arm at the wrist. The ends hung front and back in formal plaits. A long loop or bag was pulled out in front, and hung over the drapery; this was called the "sinus," and was used as a pocket, in which was carried the purse, the stilus, and other writing materials. The drapery in the back was full enough to be brought up over the head when needed in religious ceremonies, or in case of rain. The toga was made of white or natural-colored wool in the earliest times; later the patricians began using silk. The plebeians always used wool, dyeing it a suitable color, as they were forbidden to wear white.

[1] *Chats on Costume*, Rhead, p. 88.

Color.—Color played an important part in the toga, denoting not only the rank or office of the wearer, but sometimes the occasion for which it was worn. Candidates for public office wore white and were most particular to have it immaculate, and always had their garments bleached with fuller's earth before appearing in public. A black toga was worn in mourning or it was left off altogether. The priests and magistrates wore the "toga-pretexta," white with a purple border. This was also worn by boys of high rank, with the "bulla," a small round box or amulet which hung around their necks, until they reached the age of fifteen, when they exchanged this "insignia of juvenility" for the "toga pura," without rim or border.[1]

Knights wore the "trabea" of purple and white stripes; both narrow and wide, extending from shoulder to hem. The generals' togas were entirely of purple, especially during their triumphal entries. When Tarquinius Priscus conquered the Etrurians, they sent him "a golden crown, a sceptre, an ivory chair, a purple toga, an embroidered tunic, and an axe tied in a bundle of rods."

The tunic took the place of the toga and was regarded as a great luxury; it was not worn by persons who wished to affect humility, such as candidates for office, but it was worn at sacrifices and in camps by the inferiors without the toga. With the men this garment reached only to the thigh, a longer one being considered effeminate and suitable only for women and the Oriental nations. Over the tunic was worn the "pallium," similar to the chalmys of the Greeks. This clasped on the right shoulder or was fastened on the breast with fibulæ, cords, or rings. It was called the "paludamentum" when worn over armor, and was bright red in color. The synthesis, a gay-colored, easy lounging-robe,

[1] *Costume of the Ancients*, Hope, p. 42.

was used by the men over their tunics at banquets. The lower classes wore a brown woollen cloak with a hood, called a "cucullus." A garment similar to this may still be found

Types of Roman head-dresses.
From *Costume of the Ancients*, Hope.

among the seafaring peoples of the islands of the archipelago and the shores of the Mediterranean Sea.[1]

Women's Dress.—The garments of the Roman women show a rather close resemblance to the Ionic dress of the Greeks, except that they are more elaborate and dignified. The "stola" was a tunic which descended from the neck to the feet; it was fastened at the shoulder with pins, and was long and full. Some authorities think that the lower part was added in the form of a flounce, on account of the length

[1] *Costume of the Ancients*, Hope, p. 43.

in the back. The sleeves were either short or quite long and tight, reaching to the wrists. Under the stola was worn a linen tunic and a vest. Young girls and foreign women were not allowed to wear the stola.

A great deal of individuality was displayed in the arrangement of the folds of the "palla," a shawl-like outer garment, covering the entire body, with the exception of the hands and face. The vestal virgins, whose duty it was to keep the sacred fire burning on the altar, always wore pure white with a broad band, like a diadem, around their foreheads. When walking in a procession or during a sacrifice the head and face were covered by a white veil.

Head-dress.—The dressing of the hair was carried to excess, in fact, almost to absurdity, especially by the Roman matron. An elaborate arrangement of curls, sometimes close to the head and sometimes piled high on top, was one of the favorite styles, and jewelled coronets and pins held it in place. The dressing of the hair was left to the female slave, or attendant, and Juvenal tells us that she suffered cruelly from the impatience and temper of her mistress, who frequently made use of the long hairpins as a means of punishment; this slave was also an adept in the use of unguents, oils, and tonics, which kept the hair in a soft and lustrous condition, and the cosmetics, powder, and paint, which were part of the daily toilet of the Roman matron.

Among the men we find "peculiar head-dresses appropriated to peculiar offices and dignities." "The flamens dialis," or priests of Jupiter, wore a cap or helmet called "apex," with a ball of cotton wound around its spike,"[1] and an olive-branch fastened on top with a white woollen thread. If this head-dress happened to fall off they were obliged to resign their office. Other priests, when minister-

[1] *Costume of the Ancients*, Hope, p. 44.

ing in the temples, wore a twisted fillet, or "infula," with long ribbons which descended on the neck. The boys of Rome still wear white ribbons tied about their foreheads on a certain day in August; this may be a custom which had its origin at that time.

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Wreaths of various sorts were given as rewards for certain achievements; the "corona muralis" was in the shape of battlements, and was presented to the first man who scaled the walls of a city; and one of oak-leaves denoted the saving of the life of a citizen. In the navy the crown was in the shape of the "rostra," or beak of a galley, and was given to the man who first boarded the ship of an enemy.[1] When in mourning the men of Rome allowed their hair and beards to grow as a sign of sorrow. All children wore the hair long and hanging, but the boys had theirs cut when they reached the age to leave off the bulla and the toga-pretexta.

Foot-gear.—The Romans show more knowledge of construction and more decoration in their shoes and boots than the Greeks. The "togati," a short boot with straps crossed over the instep, was worn by the women as well as the men in the early days of Rome, but later the women adopted the sandals of the Greeks, especially in the house.

Color denoted the rank of the wearer. Consuls wore red shoes, senators black with a silver crescent, slaves wore wooden clogs, and the poorer classes plain black. In the British Museum there are examples of Roman shoes, which show a decoration made by piercing or cutting the leather in a pattern; sometimes there is an extra piece of leather placed underneath very similar to the decoration of the pierced leather on our modern shoes.[2]

The nobility of Rome spent fortunes on the decoration of

[1] *Costume of the Ancients*, Hope, p. 45.
[2] *Heritage of Dress*, Webb, p. 47.

their shoes and sandals. Caligula had his ornamented with precious stones, Nero had sandals of gold, and Poppæa, his wife, those of silver. The Emperor Adrian had shoes made of cut leather ornamented with precious stones, gold, and silver. The profession of bootmaker, like that of tailor, was most honorable, and their corporation made part of the College of Rome.

Jewelry.—The exquisite pieces of jewelry found in the Pompeian excavations prove that the Romans were extremely fond of jewels of all kinds and that fortunes were invested in them. In the museum at Naples many beautiful examples may be seen; rings, brooches, pins, jewelled buttons, coronets, bracelets, and necklaces were among these ornaments, and modern designers of jewelry get many of their designs and much inspiration from them. Pearls were highly prized; Lollia Paulina, the wife of Caligula, had a set of pearls and emeralds which were valued at the equivalent of $2,000,000. Fans of all kinds, with jewelled sticks and tops of feathers, were carried by the slaves in attendance; they were never used by the owners themselves.

A strange custom prevailed among the women, that of carrying glass and amber balls; the glass ones were used to cool the hands, and the amber, when held in the warm hands, gave off a delicious odor.

The Roman matron had much more liberty, both at home and abroad, than her Greek sister. She developed a strong personality, and sought to become learned and clever. During the Punic wars the women were left at home to manage the estates, and many of them inherited large properties. This gave woman a chance to become a power in politics and a free agent controlling her own actions. The elder Cato complains that "All men rule over women, we Romans rule over all men, and our wives rule over us."

This independence of property led to great extravagance in dress, and sumptuary laws were passed restricting the value and kind of ornaments and apparel worn by the women: "No woman was to wear more than half an ounce of gold." [1] This law was repealed twenty years later, in spite of Cato's protests. In 181 B. C. the Lex Orchia limited the number of guests at entertainments, and the Senatus Cœsultum in 16 A. D. forbade men wearing silk garments; another law, the Lex Fanina, 161 B. C., limited the amount of money which might be spent on an entertainment, and also the amount a person might spend on festivals and ordinary days.

Like the Greek wife, the Roman matron superintended the work of her household, and most of the materials and garments worn by the family were woven and constructed by the slaves. Wool, linen, and silk were used for these. It was not until the reign of Justinian that silk culture was introduced into Europe, when two Persian monks made their way into China and brought back the eggs of the silkworm in their hollow staffs, thus establishing the silk industry at Constantinople.

CHAPTER III

1. In what way did the Roman character influence dress? Why?
2. Describe the toga, giving its special characteristics.
3. What distinguishes the Greeks and Romans from the Asiatics in costume?
4. Describe the jewelry worn by the Roman men and women. How do we know so much about it at the present day?
5. Discuss the style of hair-dressing of the Roman women. Trace their modern tendencies in the use of cosmetics, etc.

[1] Oppian Law, B. C. 215.

6. Where do we get most of our information in regard to Roman dress?

7. Trace a design from a fashion magazine which shows some Roman tendencies.

8. Design a modern costume with Roman characteristics.

IV

THE GALLO-ROMANS AND ANGLO-SAXONS

55 B. C.—TENTH CENTURY

"Man's earthly interests are all hooked and buttoned together and held up by clothes."

"*Sartor Resartus.*"

A period of ten centuries of costume to be covered in one chapter seems an almost incredible task, but styles changed very slowly in the early days, due, perhaps, to the difficulty of supplying hand-woven materials, and the enormous expense entailed in the making and decoration.

The dark ages in history are the dark ages in costume, and very little information is available between the time of the fall of the Roman Empire and the tenth century, when records began to be made. Tapestries depicting the life of the time, illuminated manuscripts, statues and effigies on the tombs give a very clear picture of the dress from that time on. Inventories of personal belongings, expense accounts, and even the wills of prominent persons tell of the kind and color of materials and their cost. The writers of this period have also left minute descriptions of the costumes and the materials used.

Although man's career began some 50,000 years before the period of known history, little definite information can be had, as the Stone Age in Europe was without writing of any sort, for records of business, government, or tradition, without metals, except trader's copper, and without stanch ships to establish communication. The only means available are the paintings and rude carvings found

in the dwellings of the cavemen of France. Webb, in his *Heritage of Dress*, speaks of a drawing found on the walls of one of the caves of a woman "devoid of clothing," who wears bracelets and possibly a necklace; this shows that primitive man was fond of ornament, even before he clothed his body for warmth or perhaps from modesty.

The early Gauls and Anglo-Saxons used the skins of the animals slain in the chase for clothing. The women gradually learned to treat them in such a way that they became pliable and comfortable. Two skins were caught together on the shoulders and held at the waist by a girdle of leather or thong; no sewing was necessary, and they could be thrown off easily if they hampered the movements when the men were hunting or at war. The skins were probably also fastened together to form trousers, this being a characteristic of the barbaric races. The felting of the wool or fur, due to the action of the heat and moisture of the body, led to the discovery of felt, the first material known to these people. As the textile arts of spinning and weaving were developed, we find in the warmer climates a loin-cloth of coarse linen, dyed in red, blue, yellow, and brown, taking the place of the skins.

Head-dress.—A cap of fur or wool, ornamented with a feather, covered the hair, which was long and unkempt. The face and upper part of the body was painted with red and white ochre and a blue stain; both men and women used lime-water to turn their hair red, as it was considered a mark of beauty. Necklaces of teeth, stones, amber, jet, bronze, and beads of glass and baked clay, amulets, tokens, and bracelets decorated the body. Certainly the barbarians, as they were called by the Romans, must have presented a bizarre and rather frightful appearance to the effeminate civilization of the Rome of Cæsar's day.

Women's Dress.—The women covered only the lower part of the body, using a short skirt or wrap of coarse linen, wool, or leather for that purpose. This was gathered up in front or folded on one hip. The upper part of the body was covered with ornaments and necklaces. Occasionally a simple bodice or jacket, like a man's shirt, with a heavy girdle or belt, was worn. A shawl which could be wrapped around the shoulders and head for protection from cold and rain completed the costume. It is quite possible that this garment had patterns woven into the cloth, or stamped on in color, the designs being stripes, circles, zigzag lines, diamonds, plaids, and squares, similar to the patterns used by the Asiatics. All primitive people, no matter how far apart they have lived, use practically the same form of ornamentation in their weaving or painting.

Head-dress.—The hair was worn loose and hanging, or plaited, and later was coiled on top of the head and held in place by means of bone pins or circlets.

When Cæsar conquered Gaul in 55 B. C. he found a race of people in the southern part around the shores of the Mediterranean that had been influenced to some extent by the civilization of Greece. The women were very beautiful, and were noted for their extreme cleanliness. "No Gallic woman, whatever her rank, would have consented to wear dirty, untidy, or torn garments; nor did any of them fail to frequent the baths which were established everywhere, even in the poorest localities." [1]

Women's Dress.—The Gauls had developed the industrial arts to some extent before this time, and had become quite expert in the weaving of linen, and in dyeing the materials which were used to make the wide plaited tunics worn by the women. These were long in front and trailed

[1] *The History of Fashion in France*, Challamel, p. 14.

on the ground behind, and over them was fastened an apron, a distinctly new characteristic of dress. Some of the more wealthy women wore several tunics of different colors, one over the other, held on the shoulder with a clasp. A mantle of linen covered these, and was arranged in such a way that it might be drawn over the face. A distinguishing feature of this costume was a pocket made of leather or of network, similar to the "reticule" of the 1860s or 1870s.

On the head was worn a "mitre," or a Phrygian cap, and the hair was held in place by a "vitta," or band of ribbon, which only the patricians had a right to wear. Yellow hair seems to have been greatly desired, as dark hair was often dyed red or yellow, or else covered with the fair braids taken from the German slaves. A veil of gold tissue, or of colored tissue covered with gold and silver spangles, was draped over the head and shoulders; this was called a "mavor" when short, and a "palla" when falling to the feet. These veils went through many changes, but were a part of women's dress until about the middle of the eighteenth century.

In the southern part of Gaul the costume varied slightly, the skirt was shorter, reaching only to the knees, and the apron of a bright red. Many very beautiful jewels in the form of necklaces and bracelets were owned by the women. The civilization of the Greeks had spread among the people at Marseilles, and young girls were always dressed with much elegance. They were not allowed to drink wine, for fear of injuring their complexions.

Gallo-Romans.—After the conquest of Gaul, "Roman civilization and Roman corruption were introduced into France." [1] Roman fashions were also accepted by the women, and the stola (see p. 33) became the typical dress

[1] *The History of Fashion in France,* Challamel, p. 15.

of the Gallo-Roman period. This consisted of a long, flowing tunic, reaching to the ground, and held in place by a girdle at the hips and by a band higher up. A strophium, or corset, was worn under this. There seems to have been some

Left—Gallo-Roman woman. From *The History of Fashion in France*, Challamel.

Right—A woman of the time of Henry I (1100–1135). From *English Costume*, Calthrop.

variety in dress; some women "wore a chemise, with the wide drapery of the tunic scalloped on the edge, a short apron and sandals, while others would load themselves with tunics, in which case the upper one was sleeveless, sometimes embroidered and sometimes not, and confined by a band round the waist and by a clasp on either shoulder." [1] Where there was great width these garments were called

[1] *The History of Fashion in France*, Challamel, p. 15.

"pallissades"; they were the forerunners of the vertugadines and crinolines.

Foot-gear.—The Gallo-Romans wore in the house cork-soled slippers with points which turned up at the toes, and were without heels, but they changed these for sandals when they left the house. Shoes were a mark of distinction, and those called "peribarides" indicated that the wearer belonged to a patrician family. The place of stockings was taken by a linen trouser held in at the ankle with a jewelled garter. Occasionally these garters were used without the trousers.

Each patrician lady had often as many as twenty women in her service, whose duty it was to look after her wardrobe, wait upon her and dress her. An inventory of her garments would sound quite modern: there were tissues of linen, cotton, and silk which took the place of the modern lingerie, the strophium, or boneless corset, a dressing-gown, robes of ceremony, tunics, half-tunics, and violet-colored mantles in profusion.

As to cosmetics, this Gallo-Roman lady was also most up-to-date. She made use of perfumes and unguents, stained her eyelids to give brilliancy to her eyes, colored her cheeks with vermilion, and put lime on her hair. She took cold baths, and bathed her face in the froth of beer to preserve her complexion. She also dyed her eyebrows with a juice taken from the sea-pike.[1] Like the Romans, she made use of glass and amber balls; when the hands became warm and were placed on the amber, a delicious perfume was given off. These balls were carried by slaves in gold and silver nets, made for that purpose, a custom borrowed by the Romans from the Egyptians.[2]

The invasion of Gaul by the Franks wrought a decided

[1] *The History of Fashion in France*, Challamel, p. 14. [2] *Ibid.*, p. 18.

change not only in the mode of living and thinking but also in the dress of the time. Other invasions had been of a temporary character, but this was permanent. The Frankish women had rough, ferocious manners, and would rush into the fray with the men. Their character showed exact opposites, as they often seemed endowed with the spirit of prophecy. They had a dreamy creed and were very adaptable, taking on some of the manners and modes of living of the southern civilization.[1]

The later establishment of the feudal system, with its "vassalage," developed a distinct division of classes, and brought about a different state of society from that of Cæsar's time. The primitive manner of living of the Franks counteracted the excessive refinement of the Gauls and overcame much of the corruption, and a stronger race of people was the result.

The manner of living was greatly changed, also, and few comforts were found in the homes. For several centuries dress went back to its primitive state, and men and women clothed themselves in the skins of animals. As they became versed in the arts of spinning and weaving again, they began wearing garments of felt, or narrow, short-sleeved mantles of silk which were dyed red or scarlet.[2] They also used a coarse material made from camel's hair called "camlett," which was sometimes woven with a silk warp.

Women's Dress.—The tunic was still worn by women, but it was undergoing some changes; it was loose and reached to the hips, where it was held in place by girdles. Sometimes these were placed at the waist and sometimes they crossed in front and went over the shoulders, like the crossed girdles of the Ionic costume (see page 20). The tunic was either

[1] *The History of Fashion in France*, Challamel, p. 22.
[2] *Ibid.*

with or without sleeves, and had a V-shaped neck, a forerunner of the shaped neck-line of the thirteenth century. The most decided change came in the skirt, which was hung

Women's dress during the tenth century, showing cloaks similar to Greek chalmys.

From *The History of Fashion in France*, Challamel.

from the waist, with more fulness in the back than the front; some were even attached higher up and were held in place by the girdle. These girdles, made of gold and silver and set with precious stones, gave a great interest to the dress of the early centuries and aided in the arrangement of the

draperies. The skirts were very long in front, lying on the ground, and some had trains.

A cloak similar to the chalmys of the Greeks (see p. 23) became one of the distinguishing features of this costume. It was very full and was fastened with a clasp in front, or on the shoulder when it was turned to free the right arm. Many colors were used for these garments, as well as flowered materials and rich embroideries, and they must have made a beautiful and artistic dress. In the wills of this period we read of these embroidered capes being left to the churches, where they were used as copes, and became part of the treasure of the church.

Another type of outer garment was made of striped goods cut in circular shape, with an opening in the centre for the head and two slits for the arms; it was extremely graceful, being bound to the hips with strings.

By the early part of the eleventh century the long, flowing garments borrowed from the Greeks and Romans were given up, and the dress began to be fitted to the figure for the first time since the early Myceans. The main change was in the bodice or waist, which was drawn in at the back by means of laces. The neck was cut low, either round or square, and the long, tight sleeves were cut in one with the waist, similar to the kimono sleeve (see Appendix, Plate I). The ample skirt had the fulness massed on the sides, and touched the ground all around. The shape of the cloak had also changed; it became a half-circle, sloping in a curve from the neck and not meeting in front, but held together with a jewelled clasp or embroidered band. It was frequently bordered by bands of embroidery, and was made of heavy material which hung in deep folds. The circular cape was still used, but it had developed a pinked, or foliated, edge.

Hair-dressing.—The women were wearing their hair

parted in the centre and drawn down over the ears, forming an oval forehead. It was braided in two long plaits which hung over the shoulders and sometimes reached nearly to

Women's dress, showing V neck-line, and also style of hair-dressing.
From *The History of Fashion in France*, Challamel.

the floor. These braids were bound with jewelled clasps or twisted with ribbons and strings of pearls. Young girls wore their hair hanging and were not allowed to braid it until they were married; if they remained unmarried they were said to "wear their hair," which was synonymous to our term of "bachelor maid."

More originality was being shown in the covering of the head. Veils of linen and cotton ornamented with gold and gems were replaced in some cases by a small, crown-like hat set with jewels, which came in the centre of the forehead, and by the coif, which was shaped like the ancient mitre; if the veils were worn, the right end was drawn over the left shoulder. The Frankish women had worn a small skull-cap, called an "obbou." It was a great misdemeanor to knock this cap off of a woman's head, the guilty party being severely punished. By the eighth century many ladies began binding the head and face, covering the hair entirely.

Women of wealth and position wore necklaces of jacinth and diamonds, earrings and rings, bracelets and stomachers, clasps and brooches in profusion, and on festive occasions even their garments were incrusted with gold and jewels. The men used chains of bronze and gold, beads and charms; they also wore bracelets and armlets.

Men's Dress.—The dress of the men had much similarity to that of the women. It consisted of a simple garment cut like a shirt, coming about to the thigh. There was a round neck-line, decorated with a band of embroidery, and the sides of the garment were often left open to the hips, and the front was caught between the legs to form trousers (see Appendix, Plate II). A belt was worn at the waist-line, and the tunic was bloused loosely over it. The dagger, knife, comb, and sword were carried in this pouch. For outer covering they wore a cape open in front, or wrapped across either shoulder.

By the eighth century men of the ruling class had adopted a long garment of simple shape reaching to the ankles, with a deep border of rich embroidery at the hem, and a narrow one at the neck. The sleeves were long and tight. Over this was worn a shorter tunic reaching below the knee, some-

times sleeveless, and sometimes with full sleeves tightened to the wrists. Another type of garment was a square chasuble shape; it reached to the calf of the leg and was made of very rich material, and was worn unbelted. Loose breeches reached to the ankle, where they were tied and bound crosswise from the boot to the thigh with garters. By the tenth-century close, short breeches and woollen tights had come into vogue, and an ornamental knee-piece or garter was worn below the knee.

The outer garments were capes, similar to those of the women, decorated with embroidered borders and fastened on the shoulder with a jewelled clasp in the form of a plaque; or circular ones with a hole in the centre for the head, like a Mexican poncho. These cloaks were fastened with brooches and clasps of gold set with precious stones.

Shoes were also set with precious stones, and the leg bandages worn with these shoes were of gold. The shoes terminated at the ankle, and came to a rather sharp point at the toe. They seem to have been made of a soft leather which took the shape of the foot.

Head-dress.—The tapestries of that period and the effigies on the tombs give a good idea of the costume, the fashion of hair-dressing, and type of head-coverings used. The hair was combed and cut square at the back of the neck, the beard was divided in two points and well-kept. Caps with lappets tied under the chin, or tight round caps of wool, fur, or velvet were worn in winter; and for summer, hats made of rushes and straw took their place. This fashion lasted until the eighth century, when hoods with short capes began to be seen. These gradually developed into the lari-pipe of the Middle Ages.

Materials were brought from all parts of the known world to furnish the garments of the kings, queens, and wealthy

persons. A description of the robes of Charlemagne, found in his sarcophagus at Aix-la-Chapelle Cathedral when it was opened by the German Government, speaks of certain pieces of valuable silk, and a robe of Constantinople work, from a celebrated imperial Byzantine workshop. This robe represents a brilliantly colored material embroidered with elephants in circles. Another piece is believed to be of Sicilian origin, and has a design of birds and hares.[1]

Considering that the making of a costume took approximately a year, and included the spinning and weaving of the material, the sewing entirely by hand with very crude implements, the decoration with elaborate embroidery, often incrusted with precious stones, it was no wonder that the styles changed slowly and that the garments were handed down from one generation to another. It was only when there were no descendants that the garment found its way to the treasury of the Church.

In these early days the men of the family were almost constantly at war; this left the women alone. Homes were primitive, with few comforts, but service was plenty, due to the feudal system. The chatelaine had many serving-maids to carry on the business of the household, and much of their time was spent in spinning, weaving, making, and decorating the garments of the family. In England, embroidery, both secular and ecclesiastical, was at its height, and many of the pieces still in the possession of the churches were executed during this period.

The large hall of the feudal castle was the meeting-place of the family for meals, but the women lived in quarters of their own called bowers; here all the tasks of the day were carried on. The walls were hung with tapestries depicting religious scenes, or scenes to commemorate some

[1] *Chats on Costume*, Rhead, p. 69.

occasion of note. The light came through narrow slits in the thick stone walls; there was no glass in the windows, and the cold and rain came with the light. In one corner a crude hand-loom with many heddles was used to weave the beautifully patterned materials. A group of young girls are making the air hum with their spinning-wheels, their flowing hair denoting that they are still unmarried; when they marry, their hair will be cut or braided and bound around their heads to show their subjection to their husbands.

Near the windows stand the embroidery-frames, and there the women sit all day, their busy fingers working out designs in the various colored silks and wools which fill the baskets on the floor. Boys and girls, small counterparts of their elders, amuse themselves without other playthings than the dogs and cats, or possibly the bright-colored bits of materials that fall to their share. They may be entertained by the stories that the maids have heard the previous night when the wandering minstrels sat by the fire and paid for their lodging with songs and tales. The furnishings of the room consist of benches and chests only; in these troublous times the family must be ready at a moment's notice to pack all their belongings into the chests that they may be moved to safety, or else buried until the enemy has passed on.

CHAPTER IV

1. Why can we cover the period from the fifth to the tenth centuries in a short space?
2. What type of costume did the early Gauls and Britons wear? In what way did it differ from that of the Greeks and Romans? Which was the more modern?
3. Describe the civilization that Cæsar found in Gaul, 55 B. C. What influence did it show?
4. What was the Roman influence on the life and cos-

tume of the Gauls? How did the women compare with the modern woman?

5. After the fifth century, what records do we have that give a fair idea of dress and materials?

6. What modern tendency was beginning to show in women's costumes about the eleventh century?

7. Contrast the dress of the men of the eighth century with men's modern dress.

8. Describe the method of hair-dressing. How did it compare with that of the Romans?

9. Design a reception costume, carrying out the characteristics of this period.

V

THE MIDDLE AGES

TENTH TO FOURTEENTH CENTURIES

"Again what meaning lies in Color! From the soberest drab to the high-flaming scarlet spiritual idiosyncrasies unfold themselves in choice of Color; if the Cut betokens Intellect and Talent, so does the Color betoken Temper and Heart."

"Sartor Resartus."

A complete change in thought, action, and even costume was brought about in the early period of the Middle Ages. The Church was all-powerful, and the same spirit which inspired the building of the Gothic cathedrals and the Crusades had its influence on the design of costumes. With the return of the men from the Holy Land, Oriental customs and materials were introduced into Europe, and commerce with the East led to much intercourse between the peoples of the Orient and the peoples of Europe. Materials became more beautiful in design and pattern, the art of pattern-weaving having been introduced by the Crusaders. Rich velvets, brocades, and cloth interwoven with gold, made for very elaborate costumes, and embroidered heraldic design added to the picturesque effect.

More individuality was shown, and caprice on the part of the women developed various eccentricities. Each province in France had its own style, and although they followed one general idea or principle, they added their own details. Homes became more comfortable on account of the luxuries brought back from the East, and even the lower classes felt the change. A new class of artisans and working women was developing.

Many of the industries that had formerly been carried on exclusively in the home were now being carried on by this class. They were making large sums of money, and they vied with the nobility in the matter of dress and better housing. They were "drapers or weavers, dress cutters and makers—ribbon-makers,"[1] jewellers, goldsmiths, furriers, and hair-dressers.

Genevieve, a feather-seller, decorated a chapel with the fortune she made.

Embroidery was in much demand, and many women in Paris made a good living at that trade. They were especially noted for their embroidered purses and elegantly worked borders. The writers of the day and the sumptuary laws give an idea of the dress and manners of that time, and show that the prevailing tendency was for great extravagance.

Women's Dress.—Dress was artistic; the lines did not distort the figure but followed its outline. The "bliaud," a gown worn by the women, had a waist that was snug-fitting and was laced at the back. The skirt fastened on at the hip-line, was long and full, and often had a pointed train called "a queue de serpent." The outer skirt was sometimes draped up in front over an elaborate petticoat; two embroidered or jewelled girdles at the waist and the hip held the fulness in place, the one at the hip terminating in ends which fell to the hem of the skirt. Sleeves were tight and reached to the wrist, and the neck, which was cut round or pointed, was ornamented with embroidery or jewels.

The outer garment worn with this costume was called a "pelisse"; it clasped in front and hung loosely to the knees. The oversleeves were flowing from the elbow, finishing in a long point; this style changed later to one which opened

[1] *The History of Fashion in France*, Challamel, p. 40.

at the elbow and allowed the arm to come through and then fell to the bottom of the skirt. These finally became so exaggerated in length that they had to be tied in a knot to

Men's and women's dress during the twelfth century, illustrating long sleeves and trailing garments.

From *Zur Geschichte der Costume.*

keep them from dragging on the ground. The "garde-corps," a long dress used for travelling, was open for a short distance from the hem in front, and had long, wide sleeves; these were not always used as sleeves, but sometimes hung at the side as a sort of decoration.

Long staffs or canes of apple-wood were carried and were often used as weapons of defense or offense. Challamel tells of one Constance, the second wife of King Robert, knock-

Types of head-dresses worn during the early Middle Ages.
From *The History of Fashion in France*, Challamel.

ing out the eye of her father confessor with one of them. The bunch of keys, the aumônière, or bag, and the handkerchief hung at the waist. The latter was generally made of some valuable material. The bag was used to carry coin, jewelry, and, when travelling, medicine and a writing-tablet,

and was beautifully embroidered by the owner herself, or by a friend.

Head-dress.—Long plaits or braids remained in fashion until 1170. These were incased in a silk bag which came about half-way up from the bottom of the braid and had tassels on the end, or they were entwined with ribbons or twists of thin material and jewels. The veil, still a distinguishing feature, covered the neck and shoulders and was often embroidered. A band of jewels or wreath of roses held it in place. Queens and princesses bound their veils, which fell to the feet, with a crown of gold. The length denoted the rank of the wearer, the plebeians' reaching to the waist only.

Shoes.—The sandals and shoes still had sharp points and the shoes laced at the side of the foot instead of on the instep. The custom of throwing a shoe after the bride and groom for luck originated about this time; the groom turned at the church door after the ceremony and threw a shoe to the maids of honor who stood in a line; the one who caught the shoe was supposed to be the first married.[1]

Thirteenth Century.—The mode known as "parti-color" was an entirely new element at the beginning of the thirteenth century. Half of the bodices were made of one color and the other side of a contrast. These colors were reversed in the skirt and the tights or trunks of the men. Striped materials and plain colors were often arranged in this manner, and extremely good effects in proportion and color value and artistic effect were obtained.

Women's Dress.—The distinguishing feature of women's dress in the thirteenth century was the close-fitting jacket or waist, which ultimately became the stomacher. This jacket was entirely of fur, or of a heavy material trimmed

[1] *La Chassure dans tous les Ages.*

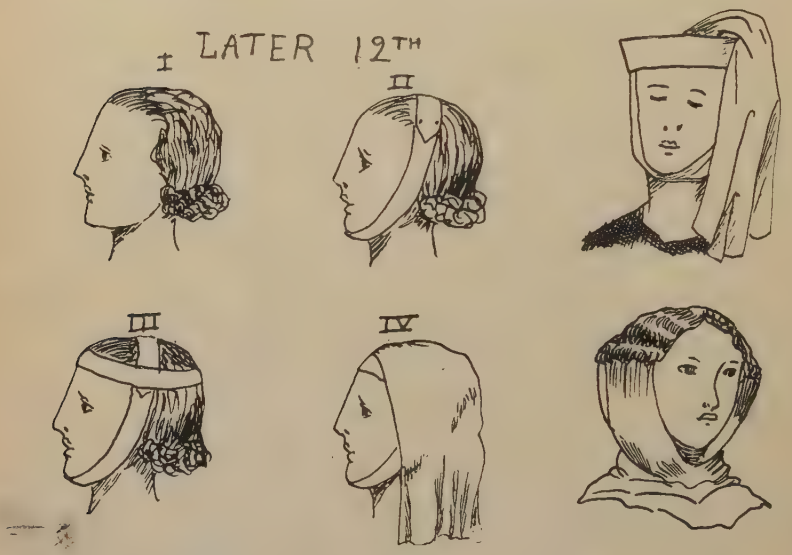
with bands of ermine. It was of a simple form and opened at the sides to the hips, allowing the sleeves of an under-bodice to come through (see Appendix, Plate III). The hem

Close-fitting jackets of the thirteenth century.
From *English Costume*, Calthrop.

was straight or rounded at the front points, the neck low and either round or slightly pointed. In the later centuries it became a complete jacket heavily embroidered with gems. The front, which formerly was a part of the under-dress, became a part of the jacket, and the curved band of decoration at the hips developed from the girdle which showed at the sides. Skirts were long and full and often parti-colored. Over this costume was worn the long mantle, generally fur-

lined and trimmed with bands of embroidery incrusted with gold and precious stones. A jewelled clasp or "afiche" held it in place at the chest.

Head-dresses.—The style of hair-dressing had undergone



Method of adjusting chin-cloth and wimple.
From *English Costume*, Calthrop.

a complete change; the hair was wound about the head and confined at the back in a net; it was parted in front, coming down close to the face. The "clacque oreille," a low-crowned hat, was held in place by a band of lawn under the chin. Later this band developed into the chin-cloth or wimple, a style which lasted until the fourteenth century. This was a rather complicated arrangement; a piece of linen was fastened around the head under the chin and pinned securely at the top; a second band was bound around the forehead and a veil draped over it all (see illustration).

Men's Dress.—Until the twelfth century men wore tunics which were open in the neck to form a point and were slit at the sides to the hips; some were very full and the extra

Men's dress of the twelfth century, showing belted tunic similar to that worn by the women.

From *Zur Geschichte der Costume.*

width was gathered to either side. If the skirt alone had fulness it reached to the knee, and was often tucked into a belt and showed a rich underskirt (see Appendix, Plate IV). A girdle similar to that of the women held the tunic in place. The dagger and pouch were carried in this. The sleeves were

either short or long and cuffless, with a bell-shaped one hanging over.

Tights made of wool or silk had taken the place of loose trousers by the fourteenth century; they were made of strips of different colored materials sewn together to form parti-color; knitted stockings and tights were not known until later. Much originality was shown in the way the color was arranged. One leg might be made up of stripes of black and red, black and yellow, or a variation of one color, while the other leg was of a plain contrasting color "or a zigzag on the thigh or calf or both." In one of the plays of the seventeenth century a character says: "Indeed, there's reason there should be some difference in my legs, for one cost me twenty pounds more than the other." [1]

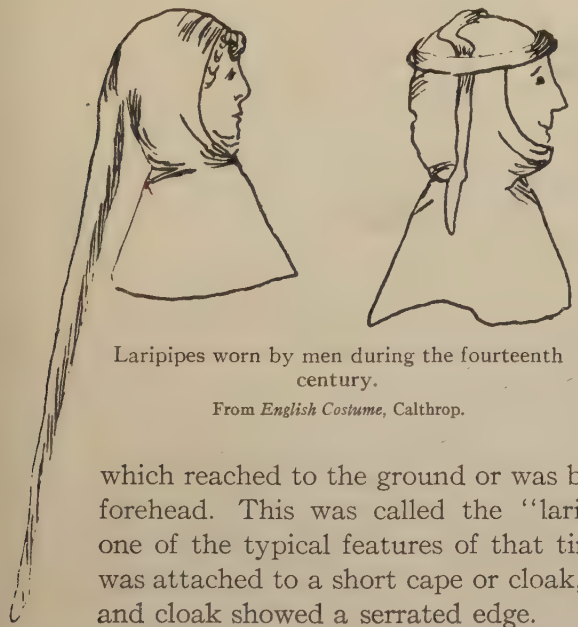
Capes with hoods and a chasuble-like garment similar to that worn in the tenth century were still used. By the twelfth century the loose tunic had been discarded and a tight-fitting waist or jacket, called "justacorps," had taken its place. The closely cut body was buttoned to the throat or had a high collar. A white linen shirt closed with gold buttons or studs of gold showed at the neck. The gay-colored tights came up over the justacorps and were often laced to it at a high waist-line. Garters were still worn, but were for ornament only. They were of gold with crossed ends finished with tassels. The spurs were attached to the boots with red straps, and the backs of the gloves were jewelled.

Head-dress for Men.—Two important features in these centuries were the fashion in men's hair-dressing and the type of hats. The hair was long and cut square at the back, but it evidently was considered a mark of effeminacy, or too luxurious, as William, Archbishop of Rouen, in 1096 issued

[1] *Chats on Costume*, Rhead, p. 116.

an edict that men wearing long hair should be excluded from church during life, and that after death prayers should not be offered for their souls.[1]

The loose hoods of the former century had developed into close ones which tied under the chin and fitted tight around the face, after the manner of the chin-cloth of the women. They varied much in shape and gradually developed into a long point which reached to the ground or was bound about the forehead. This was called the "laripipe" and was one of the typical features of that time. This hood was attached to a short cape or cloak, and both hood and cloak showed a serrated edge.



Laripipes worn by men during the fourteenth century.
From *English Costume*, Calthrop.

Hats of straw with round crowns and turned-down brims were also worn, and in the eleventh century these were covered with colored materials and had a spike or button on the top. Quite a few variations of the pointed cap may be found; one with a turned-up brim and a loose crown seems to have been popular. This crown began to lengthen and fall over at the side in the eleventh century. Another type had a close-fitting helmet shape, with a point falling at the side of the crown. In the thirteenth century we find a higher-

[1] *The History of Fashion in France*, Challamel, p. 32.

crowned hat, with a wide brim which turned up in the back and terminated in a long peak in the front and was ornamented with a feather.

Poulaines.
From *English Costume*, Calthrop.

Gothic architecture seems to have had quite an influence on dress. Many of the typical decorations of the eleventh to the fourteenth centuries are in the form of points, developing in exaggeration as the Gothic becomes more flamboyant.

For nearly four centuries the fashion of long, pointed

shoes, called poulaines, held sway, the points increasing in length to such an extent that they had to be fastened to the knee with chains of gold, or silver ribbons attached to a metal or jewelled garter. The length of these points was regulated by law. Those of princes might be two feet long, but those of the lower classes were to be only six inches. The poulaines were made of soft leather, silk, or cloth of gold, and had soles of thick leather, cork, or sometimes wood. They were often ornamented with jewels. When the tomb of Henry IV of Sicily was opened he was found wearing a pair of shoes of cloth of gold embroidered with pearls, with the cork soles also covered with cloth of gold.[1] The shoes and hose or tights were of different colors; we often find a case where the right shoe is one color, black, for instance, with a blue stocking, while the left is white with a black stocking.[2]

Jewelry.—Jewelry was confined principally to the plaques or afiches used to fasten the mantles; nets for the hair, large long earrings, chains of gems, and girdles. The designs were of gold network incrusted with pearls and other precious stones. Fillets of gold were used to hold the veil in place. Men and women wore approximately the same kind of jewelry, that of the men probably being made a trifle heavier.

Sumptuary Laws.—The ruling powers and the Church made many efforts to do away with the extravagance of the time; sumptuary laws were passed and sermons preached, with but little avail. Sumptuary laws, however, give a fairly good idea of the dress of the period. They seem to have been made principally to regulate the dress of the middle class, or bourgeois. Philippe le Bel prohibited the wearing of minever, gray fur, or ermine, and all bourgeois owning such furs must get them out of their possession within a year

[1] *Chats on Costume*, Rhead. [2] *La Chassure dans tous les Ages.*

from the next Easter. "Dukes, counts, and barons with six thousand livres a year or more may have four pairs of gowns a year and no more, and their wives may have as many." The cost of a gown owned by the wife of a baron, "howsoever great," was limited to twenty-five sous a yard; those of the wife of a knight-banneret or lord of the manor, to eighteen sous; and the gowns of bourgeoise to sixteen sous, nine deniers.[1]

England was not behind France in passing these laws limiting the amount spent for furs and other apparel. In 1363 there was an act passed by Parliament prohibiting "furs of ermine or lettice, and embellishments of pearls, excepting for head-dress, to any but the Royal family, and nobles possessing upward of one thousand pounds per annum." "Cloths of gold and silver, and habits embroidered with jewels and lined with pure minever and other expensive furs, were permitted only to knights and ladies whose income exceeded four hundred marks yearly." [2]

These laws also prohibited expenditure by persons of lower incomes and lower estates, and the penalties imposed were the forfeiting of the garments or ornaments in the possession of the guilty person. It is possible that they were intended to keep the people from being extravagant, but it is more than likely that they had as an object the distinction of classes, most of the prohibitions being aimed in that direction. There seems to have been very little distinction in dress, if the remark of the queen of Philippe le Bel is true. At the time of her triumphal entry into Bruges in 1301 she is reported as saying: "I thought I was the queen, but I see there are hundreds." [3]

[1] *The History of Fashion in France*, Challamel, p. 43.
[2] *Chats on Costume*, Rhead, p. 29.
[3] *The History of Fashion in France*, Challamel, p. 43.

CHAPTER V

1. Discuss the influence of the Crusades upon the life and costume of the Middle Ages.
2. What modern tendencies were developing in the manufacture of clothing? What class of people had its beginning at the time?
3. Describe the dress of a lady of rank during the twelfth century. Criticise it from the artistic standpoint.
4. The mode known as "parti-colored," what is it?
5. What decided changes were made in the dress of both men and women during the thirteenth century?
6. What new materials were being used, and what event led to their manufacture?
7. Compare the extravagance in dress with that of modern times.
8. Make a study of the chin-cloth and wimple and work them out in materials.
9. Design the costumes and stage-settings for "Romeo and Juliet."
10. What would be the characteristics of a modern gown on "Moyen Age" lines?
11. What is the distinction between draped and fitted dress? Give good examples of each.

VI

THE MIDDLE AGES

FOURTEENTH AND FIFTEENTH CENTURIES

"How is a fashion born? Who mothers it? Who nurses it to fame, and in whose arms does it die? High collar, low collar, short hair, long hair, boot, buskin, shoe—who wore you first? Who last condemned you to the World's Great Rag Market of Forgotten Fads?"

"English Costume," Calthrop.

The second period of the fourteenth century was one full of artistic instinct and interest. The home life became more refined among the upper classes. Beautiful castles were built and more comforts were found in the homes. There was little change in the condition of the poor, although they did have more furniture in their homes and more utensils with which to prepare their food.

In the castles and manor-houses the social life of the women had changed. Evening parties, fêtes, and feasts became quite common, and women received much more consideration, chivalry toward them being at its height. Troubadours, or minstrels, went from castle to castle singing songs and reciting romantic legends, and even the children were being thought about; they were given picture-books for the first time and the little girls had dolls. The women sat together and gossiped at their embroidery-frames or spinning-wheels; they were allowed little intercourse with the men at that time, even though they were held in great respect and honor.

Owing to their great wealth the middle classes were dressing quite as elaborately as the nobility, and sumptuary laws continued to be passed prohibiting their extravagance, and

limiting the number of gowns and the amount paid for them, according to the income and station of the wearer.

Materials.—"The arts of weaving and dyeing had made extraordinary progress, and a taste for handsome materials had developed, even among the lowest ranks of society." [1] Much of the silk worn was made in the city of Rheims; the manufacturers there were not much more honest than the silk manufacturers of the present day. They introduced threads of wool and linen into the materials they sold for all silk. They also used poor dyes, and much of the silk did not hold its color. The origin of the proverb "he lies like a dyer" may be traced to that day.

The writers of the day and the sumptuary laws give the names and kinds of many materials used at that time. Cendal and samite were silk, much like that of the present day. The former came in all colors, either plain or striped. Samite seems to have been heavier; it is described as having six strands, and was made in white, green, and red. A dark-blue cloth much used was called "pers." Camelin and bureau were made from camel's hair, as their names imply, and were probably used for capes and other garments. Molekin was a linen cloth, and isambrun, galebrun, and brunette were all brown cloths of different textures. A strong cotton worn by the lower classes was called fustian. In serge material of diagonal weave wool was sometimes mixed with thread; there must also have been a fine linen cloth, as we find numerous references to it in connection with gimpes, chin-cloths, and veils.

The expense of the costume was very great; scarlet cloth for the coat of a duke or baron often cost 400 francs the ell, and two and one-half ells were used for the coat, making the total cost for cloth alone $200. Add to this the amount

[1] *The History of Fashion in France*, Challamel, p. 38.

paid for embroidery and other trimming and we get a much higher price than would be paid for a coat at the present day. The life of these coats was, however, much longer than one of the modern coats manufactured in such quantities. Cloth of gold was 1800 francs an ell, and leaf gold was often used over silk for the pattern, with rich effect. Women's gowns were more expensive than those of the men, more material being required to fashion them.

Little change had been made in the costume of women during the first half of the fourteenth century, except that it was more heavily ornamented. It still had a tight-fitting waist; the shape of the neck was at first round, then raised or curved, and finally it formed a deep V reaching nearly to the belt. Some robes were open to the waist in front, over a petticoat which had a train and was trimmed with a band or border.

The distinguishing garments of the latter part of the century were the surcoat and the cotte-hardie; this latter, according to Mrs. Rhead in her *Chats on Costume*, developed from the supertunic, and was worn by both the men and women of the thirteenth and fourteenth centuries. Challamel speaks of these garments having been worn for some time in the thirteenth century, and Calthrop says that "the transition from tunic and cloak and Oriental draperies is so slow and so little marked by definite change that to the ordinary observer the Edwardian cotte-hardie seems to have sprung from nowhere." But he places the development of the surcoat in the reign of King John, 1199–1216, and states that it is the key-note of costume at that time.

The cotte-hardie was the undergarment, the tight waist of which buttoned down the front and reached half-way down the thigh; sleeves were attached to this. About the waist was worn a jewelled girdle. The surcoat was put on

over the cotte-hardie and was usually made of heavy brocaded material the same width front and back. It hollowed out under the arms and at the neck and slipped on over the head. It reached below the hip-line, where sometimes a full skirt was fastened to it. Fur was used extensively as a trimming. These beautiful and artistic coats often had skirts a yard longer than the height of the wearer, in which case they had to be carried on the arm when walking.

Women's Dress.—The cotte-hardie, when worn by the women, was a tight-fitting tunic reaching nearly to the feet. It had tight sleeves buttoned from wrist to elbow, and often had a few buttons at the neck. A girdle of silk or cloth of gold confined it at the hip. This garment opened at the neck and showed a sort of collar or embroidered chemisette. Ladies of rank or high birth emblazoned the skirts of these gowns with coats of arms, their husband's on the right and that of their own family on the left.

Over this gown a second was worn, reaching a little below the knees; this had sleeves to the elbow; they were wide and in time became very long, and eventually developed into the hanging sleeves which were a feature of the fourteenth century. The surcoat, similar to that of the men, had wide sleeve-holes, and was worn over either or both of these garments. As a variation the sleeve was often cut open from elbow to wrist and an extra piece of stuff hung in.

Materials.—These surcoats were often of cloth of gold with a pattern of birds and beasts and foliage mingled in arabesque; the undergarment was of velvet, cloth, or silk, generally in plain colors, green and red being the favorites. Ermine and other furs were used as borders, and a tippet or long streamer of fur was attached to the arm above the elbow.[1]

[1] *English Costume*, Calthrop, p. 119.

The individual was beginning to count, and fashions were designed to accent beauty or to cover defects. It is probable that the long skirts were brought into style because

The sugar-loaf hennin and parti-colored dress.
From *Zur Geschichte der Costume.*

the daughters of Louis XI had misshapen legs and feet, and wished to cover them. Most of the styles originated in France, but the English adopted them, changing them sufficiently to conform to their ideas of conservatism in cut or decoration.

The fourteenth century shows the beginning of grotesque head-gear, which reached its zenith in the next century. In 1326 Isabelle of France is described as wearing a sugar-loaf

Types of head-dresses worn during the fourteenth century.
From *English Costume*, Calthrop.

head-dress of prodigious height, with a veil of fine gauze or tissue hanging from the point, the hair being concealed under the veil. Some of the head-dresses were ornamented with feathers, others were shaped like bushels, large or small, and occasionally the hair was confined in a net called a "crest-ine," "crepine," or "crespinette."

Another favorite fashion was a metal bandeau, or fillet, which encircled the forehead and had two metal cylinders of gold fretwork set with jewels attached at the sides over the ears. The hair was parted from front to back and brought to the front, where it was tucked into these metal cases. The hair was also worn braided, close to the front of the head, with the braids turned straight up or slightly on an angle, and held in place with a fillet. Sometimes the hair was worn flowing, or the side-locks were shaped into horns. It was often dyed with saffron, as yellow hair was much admired. Much false hair was also worn. The women of France left off the veil, and used a sort of coif or hood called a "cornet." Hats called "couvre chefs" were made of a frame of parchment covered with fine cloth, silk, or velvet. For a few years they were very fantastic in shape. Another fashion was a straw hat worn over a white gimp which encircled the face. In stormy weather hoods, called "ammusses," were used; they were similar to those of the men, with a peak which fell to the nape of the neck and an opening in front for the face. In fine weather the ladies carried them on their arms. Women of all classes dressed alike, although they were strictly forbidden by law to do so.

Shoes.—Shoes were fitted to the foot. The points were not so long. Some buckled at the instep, some laced at the sides, while others buttoned up in front.[1]

Men's Dress.—Calthrop likens the development of men's dress in England to the growing up of a boy. He claims that there was very little fashion before 1066, when the babe, as he calls it, arrives in swaddling-clothes from France. It remains in this state "enveloped in rich cloaks and flowing draperies until 1240," when the boy begins to "show a more active interest in life," and had a desire to rid himself of

[1] Calthrop, p. 120.

the heavy coats and draperies which hampered his growth. In 1270 he developed a cloak with slits through which he could put his arms, and attached a hood to this garment. At the beginning of the fourteenth century "our boy shot up, dropped his mantles and heaviness, and came out from thence slim and youthful in a cotte-hardie."

Like the cotte-hardie of the women, this garment was a sort of vest, made of cloth or silk; it fitted tight to the body and close over the hips, and usually buttoned up the front. The length was determined by the fancy of the wearer; it might be either long or short. The sleeves fitted the forearm closely to the elbow and hung from there in a long, narrow point; later they were closed to the wrist with buttons. The tights were of cloth or silk, cut in two pieces and carefully fitted, and were often parti-colored. There was a belt at the hips, whose sole use was to carry the pouch and two daggers, there being no need to confine the fulness at the waist with this style of dress. Over these garments was worn the surcoat, made of some rich brocaded materials and trimmed with fur. It was in one piece, nine or ten feet long and twenty-two inches wide, with a hole cut in the centre for the head; it was held in place at the waist by a leather belt with a long end, and was often embroidered with heraldic design. In the fourteenth century this garment became shorter and was fastened together from the waist-line down. The sides were hollowed out to form large armholes, and pockets or slits appeared on each side of the front. The parti-colored effect was often carried out in this garment.

A circular cape with a hood, or a great oblong piece of material, was used for outdoor wear in cold or rainy weather. The men wore the tippet, made of silk and fastened on the lower part of the sleeve like a detachable cuff. Toward the

end of the fourteenth century the houppelande, a long coat with a tight waist and very voluminous skirts, developed; some authorities think it was introduced from Spain. It was worn both in France and England and by the women as well as the men. It was usually lined with fur and had long, loose-hanging sleeves. A girdle which was sometimes ornamented held it in place. Clinch says that its principal characteristics were its "comfortable proportions and the looseness with which it fitted the body of the wearer." The high collar came well up in the centre of the back and was buttoned up to the chin in front.

Head-gear.—The hood or chaperone is most typical of the dress of this period. The principal changes that had taken place since the last century were that the cape to which it was attached had become longer and was cut in strips or long points, and the point of the hood had developed into the laripipe and was wound around the head in a fantastic manner. They also had caps of soft material, either wool or silk, with an upturned brim; these were often put on over the hood. The hair, which was cut square at the nape of the neck, seems to have been curled, as it stands out at the ears somewhat similar to that of the women.

Shoes.—The boots and shoes still showed sharp points and were buttoned at the instep or laced at the sides, and some were of red-and-white checked leather.

Women's Dress, Fifteenth Century.—The fifteenth century shows some definite changes in dress, the most noticeable being the normal or raised waist-line. The surcoat had shortened and become a waist or form of corset separate from the skirt. The front was stiffened with bands of fur or metal and cut away at the sides to show the undergarment and girdle. Ladies were beginning to think that there was

beauty in small waists and were using a sort of corset to obtain the desired effect.

A lady of quality illustrating the houppelande and hennin.
From *English Costume*, Calthrop.

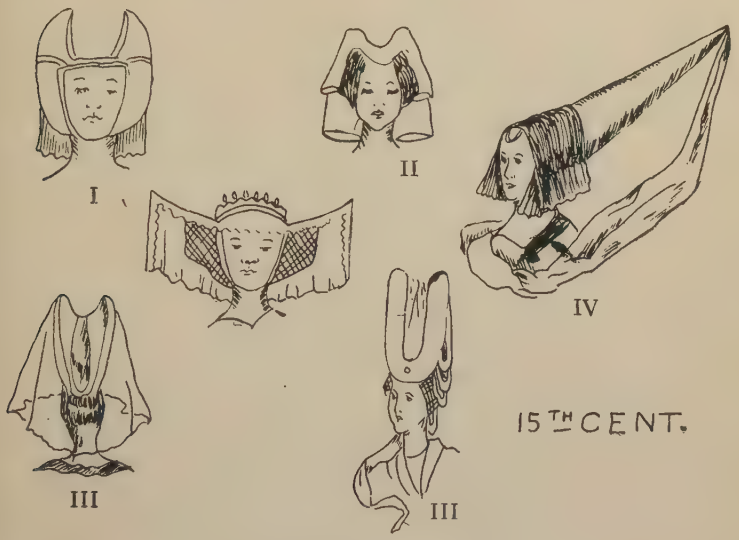
By 1480 the neck of the waist was very low, and was outlined by a wide turned-down collar which reached almost to the arms and finished with a point at the short waist-line

(see Appendix, Plate V). The sleeve was tight from armhole to wrist. Velvet as well as fur was used as a trimming, and bands of that material finished the collars, sleeves, and skirts, and was used as a foundation for the gold-embroidered girdles which fitted the tight waists. The skirts were so long that they had to be carried on the arm when walking, and they were often ornamented with a deep band of fur. Toward the end of the century the waists became very short, and a strange fashion started of giving an abnormal development to the front of the figure by means of skirt draperies and a small cushion; this style has been made familiar in the paintings of Albert Dürer and Holbein. The houppelande similar to that of the men is also a feature of the costume of the fifteenth century.

Isabelle of Bavaria was "the sovereign arbiter of dress; she had fanciful ideas which became laws to the other ladies, both in the matter of head-gear and of toilet generally." One of the most interesting innovations was the introduction of the linen chemise into the wardrobe of a lady. Up to this time the women of France, and probably England, wore a coarse wool undergarment; Isabelle was the first to wear this garment made of linen, and she had only two in her wardrobe. She was copied by all the ladies of the court, and they cut slits in their waists and skirts to show the linen underneath. Linen must have been much more expensive than wool, as only the parts that showed were made of it, the rest of the garment being still of wool; or perhaps the ladies did not like the feel of linen next to their bodies. These garments were a luxury until the reign of Louis XI, and were probably the means of introducing the slashed garments of the next century.

Head-dresses.—There had been a gradual development of fantastic head-dresses since the period when women be-

gan to conceal their hair under the chin-cloth and wimple, and by the latter half of the fourteenth century and the beginning of the fifteenth these head-dresses reached a point where they were ridiculous as well as fantastic.



Hennins.
From *English Costume*, Calthrop.

The caul, a popular one, and the forerunner of the hennin, was a bag made of gold wire ornamented in various ways, the pattern of which was usually diaper set with jewels. It was shaped like an orange, with a hole cut in one side for the face, "and was cut straight across the forehead and bound all round with a stiff jewelled band." It gradually developed into the horned hennin. The sides became like boxes, with points from four to fourteen inches high, the whole surrounded by a veil or wimple (see Fig. I).

The heart shape was another popular one. This began

by winding the hair on each side of the head and covering it with a net or caul. A flat pad with the sides slightly turned up was placed on top and the whole covered with the veil (see Fig. II). The sides of this pad were gradually turned up sharply to form a V, and lengthened until they reached a yard above the head. The veil of gauze or silk, cut in points, was still worn with this (see Fig. III). The sugar-loaf or tall, pointed hennin was another favorite (see Fig. IV). It became so exaggerated in height (three feet seems to have been the limit) that the doorways in the Castle of Vincennes had to be widened and raised so that the women could pass through, and a short woman looked as though her waist was in the centre of her body. Gold cloth, rich brocades, gold wire, and jewels were used in the construction of these hennins, and they must have been very beautiful and artistic, even if they were fantastic.

Isabelle of Bavaria, wife of Charles VI, wore a two-horned hennin, which reached three feet above her head. The women vied with each other as to who could wear the handsomest or most grotesque form of head-dress, and went to any expense to get ahead of their friends; they also shaved the hair at the back of the head and plucked their eyebrows.

The men were very bitter against hennins, and the Church tried in every way to prevent the women from wearing them. A monk called Brother Richard preached in Paris from five o'clock in the morning until eleven at night for several days, but had little effect. Thomas Connecte, another monk, preached in the French provinces, and had a little more influence; after hearing him some of the women took off their hennins and made a bonfire of them, but they soon returned to the fashion with even more exaggeration.

Taken in connection with the long, flowing draperies, pointed sleeves, and pointed shoes, and the color, this style

of head-dress is most artistic, from the point of view of decoration, and is a distinctly popular one for stage-setting. Any one who saw the Russian ballet of "Till Eulenspiegel" will remember how very decorative the costumes were, with their exaggerated head-gear and the brilliant coloring of the garments worn by the men and women.

From the standpoint of health this fashion of hennins must have been very injurious, the great weight which was placed on the head being a strain on the neck and back, although Calthrop speaks of them carrying themselves very erect. How they were held in place is difficult to understand, unless they were constructed in connection with the chin-cloth and held in place in that way.

Men's Dress.—Very little change seems to have been made in the costume worn by the men, except that it also had become more exaggerated in some ways. The houppellande was still in vogue, but the sleeves had become longer and were pointed, with the edges cut in jagged points. The skirt of the short tunic was plaited and held in place at the normal waist by a tight belt without ends. The collar was high with a rolled-over top. The hose or tights were still parti-colored, and the long, pointed shoes, or poulaines, were chained to the knee.

The cape and laripipe had gradually changed into a cap more like a turban, with a full cockscomb, or rosette, at the side. This probably came about by the opening for the face being used for the headsize, while the long end was bound about the head like a turban, leaving the fulness of the cape to form the crown of the cap, and fall over the side and form the cockscomb. Gradually, as the winding of this cap took time, it was made up in a hat with a crown and round, padded brim, a long end of silk being added as trimming. This end was the last remnant of the laripipe.

The latter half of the fifteenth century saw many changes: the invention of gunpowder had revolutionized warfare, and the invention of the printing-press had opened up the treasures of the older civilizations to the modern world. The spirit of the Middle Ages was being transplanted by the Renaissance, and the old order of things was passing away. As the Renaissance had its beginning in Italy, we may expect to find that country having its influence on the dress and manners of France and England for the next two centuries.

CHAPTER VI

1. Describe the two garments that are typical of the fourteenth century. How and from what did they develop?
2. What new means of decoration came into use during this period? Describe some of the uses to which it was put.
3. What had been the principal form of decoration up to this period?
4. Describe the style of head-dresses worn by the women. What influence did they have on architecture?
5. Why was the church so bitter against them?
6. What decided change came in women's dress during the latter part of the fifteenth century?
7. Describe the costume that men were wearing. Contrast it with that of the women.
8. In what way had the home life changed? What was responsible for that change?
9. What new industry was developing in France? What influence did it have on costume?
10. Design and make a "hennin."
11. Design a modern gown, utilizing the characteristics of this period.

VII

THE RENAISSANCE

1483–1558

FRANCIS I, FRANCE—HENRY VIII, ENGLAND

"Clothes, from the King's mantle downward, are emblematic, not of want only, but of a manifold cunning victory over want."

"*Sartor Resartus.*"

The later years of the fifteenth century show a great change in the mode of living, due, as was stated in the preceding chapter, to the invention of gunpowder, which changed the mode of warfare, and to printing, which meant a spread of education, through the multiplication of books. Before the latter invention, all books were printed and illuminated by hand, and it is to these illustrations that we owe much of our knowledge of the costume of the Middle Ages.

People began to read and to question, they had new hopes and desires, and in England and France a national literature was developing. The Reformation in England had broken the power of the Church and given a new form of religion. Scientific research was beginning, and art had its patrons and followers, especially in Italy, where Michelangelo, Leonardo da Vinci, Raphael, and Andrea del Sarto were changing the method of painting from that of the artists of the preceding century. Mediævalism was dying out, and the spirit of the Renaissance was taking its place. "The very trend of clothes showed something vaguely different, something which shows, however, that the foundations of

the world were being shaken—so shaken that men and women coming out of the gloom of the fourteenth century through the half-light of the fifteenth saw the first signs of a new day, the first show of spring, and, with a perversity or an eagerness to meet the coming day, they began to change their clothes."[1]

About 1483 Charles VIII, the son of Louis XI of France, made a warlike expedition into Italy. The French were much astonished and captivated by the modes and manners of the Italians, and they in their turn greatly admired the manners of the French. There was an exchange of manufactured products and an interchange of fashions. The Italians adopted French styles, which were much more sombre than their own, and the French began wearing the bright colors of the Italians.

The women of Italy were wearing their hair parted and covered with a jewelled net or caul, and this fashion was almost immediately adopted by the Frenchwomen. This meant the death of the hennin; the women declared it horrible and left it off of their own will. For nearly two hundred years it had held its place in France in spite of the fight waged against it by all men especially those of the Church.

Silhouettes.—The silhouette was changing; before this period dress had followed the lines of the figure, clinging to it rather than extending it at any point. The high hennins, flowing sleeves, and long, pointed draperies of the preceding centuries had made for the pyramidal or the rectangular shape, but now the low, flat head-gear, the extended shoulder, and the distended skirt developed a silhouette shaped like an hour-glass, the contracted waist being emphasized by the wide shoulders and the full skirt.

[1] *English Costume*, Calthrop, p. 214.

Materials.—Very elaborate materials were in vogue. Velvets from Genoa and Spain, with beautiful designs, some raised on gold and silk grounds, some of velvet on velvet; brocades with wonderful patterns, variations of the pine-apple and the Tudor rose; gold, silver, and silks imported from Italy, fine cloth manufactured in Bourges, and linen imported from Holland.

Color also played its part. The following description of a costume gives some idea of its use: "That portion of the dress which covered the chest was of black velvet embroidered in the upper part, and of gold tissue as far as the waist. The outer dress was of blue velvet embroidered in gold and lined and bordered with crimson velvet. The edge of the sleeves was the same. The veil was white and transparent, the belt green and sparkling with gold ornaments. That part of the under-dress which was visible below was violet; the shoes were black."[1] With this costume was still worn the sugar-loaf hennin, with a broad band of embroidered black velvet bordering the front, and the frontlet or loop of black velvet coming over the forehead.

Anne of Brittany formed a court of the women of wealth and position in the country, and had a great influence on style. Dresses became shorter in the skirt, because she had a beautiful leg and foot and wished to show them.

Women's Dress.—Very little change was shown for a while from the costume described in the preceding chapter, except that the front of the low bodice was laced like a peasant blouse in some cases, and the skirts were opened to the hip and laced in the same manner. The velvet girdle was embroidered with mottoes and heraldic design, and long cuffs which fell over the hands were added to the sleeves.

With the Italian influence we find a decided change. The

[1] *The History of Fashion in France*, Challamel, p. 65.

bodice was still tight-fitting and highly ornamented, but the sleeves were fuller, especially at the shoulder-line, some being made of a series of puffs and straight bands which were held together by ribbons over the puffs at shoulder and elbow; these were the forerunners of the slashed sleeves. A gorget or linen collar, plain or plaited, filled in the open neck and reached as high as the collar-bones, and a silk scarf wound around the waist and finished by a rosette had taken the place of the girdle.

White dresses trimmed with colored fringe, and black veils, as well as those made of bright colors, were in vogue. Some of the women went so far as to adopt the draperies of the Greeks, modernized to suit the times. During the reign of Louis XII the upper skirt was worn shorter, and was held up in front to show the underskirt; both were decorated at the bottom.

In the last years of the Middle Ages and the early Renaissance brides wore red or scarlet on their wedding-day, but Anne of Brittany seems to have changed this fashion, as the gown worn on her marriage-day was of white satin, and her hair was simply arranged, without ornamentation of any kind.[1] All the queens of France had worn white when in mourning, but she instituted a new order by putting on a black gown at the death of her husband. A white silk cord held it in place at the waist, and a similar cord twisted in the form of a true-lovers' knot, or figure eight, was added to her coat of arms to show her grief at the loss of her beloved husband.[2]

Head-dress.—A great change had come about in the style of head-dresses. Women went to the other extreme and began wearing a flat, pointed hood, fashioned of black silk,

[1] *The Book of Costume*, p. 211.
[2] *The History of Fashion in France*, Challamel, p. 69.

stiffened to form a slanting peak at the centre and sloping to the side of the forehead, where it fell straight down to the shoulder or lower; the edge was embroidered with gold or

The Ordinary Hood of Cloth
The Pointed Hood gilt stiffened & edged with
The Hood a couple of linen
Hood over wired coif
Shoes
Hood over Ram in Two Plaits.
The Barbe of Plaited Linen
The Hood folded up & pinned

Head-dresses of the late fifteenth and early sixteenth centuries.
From *English Costume*, Calthrop.

pearls to stiffen it. Under this was a close-fitting cap of white or a color, which showed above the forehead, and over the black silk was a stole of stiffened material, also jewelled.

A more common example of this head-covering was

made of black cloth cut nearly square, with the sides slit up so that it would hang better over the shoulders. It was worn over a coif of white linen or black material, and the front was often turned back from the forehead and pinned, and was sometimes ornamented with a band of gold embroidery. Metal-tipped tags hung at each side of the hood and were used to tie back the sides; later the hoods were made up with the sides fastened back.

The more ordinary head-dress of white linen stiffly starched and worn over a coif which concealed the hair and fitted tightly around the face was the forerunner of the linen head-dresses worn by the nuns of the present day. Ladies of rank wore the hair parted in the centre and drawn up at the back, where it was fastened close to the head under the cap. Young girls wore their hair hanging.

Shoes.—The long, pointed poulaines had gone the way of the hennin, and slippers were being made of velvet or satin, fitting the shape of the foot, with quite wide, rounded toes. Over these were worn pattens when going out-of-doors. Stockings were still made of several pieces of material sewed together, and garters were either fastened by a buckle or tied, and were ornamented with mottoes or initials.

Men's Dress.—The dress of the men shows the transition from the long, flowing draperies that were worn in the fifteenth century to the broadened silhouette of the sixteenth century. We find much the same influence as with the dress of the women. That part of the costume which shows the greatest change was probably the sleeves; they were broadened at the shoulder and held out the collar of velvet or fur, which was found on the outer garment or overcoat. The plaited skirt of the tunic in the earlier part of the century had become much fuller and reached to the knee or below, forming a sort of petticoat.

The upper part of this garment fitted to the body and was cut low in the neck and very often edged with velvet, and had sleeves which reached to the wrists. Under this garment was worn a white linen shirt, ornamented with fine gathers and embroidered with fancy stitches. This was gathered into the neck by a ribbon and eventually became the ruff of the next century. The shirt had long, full sleeves, which showed at the wrist when the sleeves of the outer garments became larger at the hand, and sometimes at the elbow when the upper sleeve was loose and hollowed out at that point. Later the waist of the tunic was cut open and formed a turn-over collar, and the opening was filled in with a stomacher, the forerunner of the pourpoint, or vest, made of very elaborate materials, such as brocades and cloth of gold. This was sometimes laced across the shirt, and sometimes fastened in the back. It came to the waist and the hose were attached to it.

The hose or tights began to be decorated with puffs of different material at the top, and later developed into the garment called trunks. With this costume was worn elaborately embroidered gloves, which had been a part of a gentleman's wardrobe for some time.

Flat caps made of felt, velvet, and fur had taken the place of the pointed ones so long in vogue. They had a round crown, often full like our tams, and a brim which rolled back all the way around. This was cut in slashes and decorated by a jewel, or the slashes were held together by means of a cord which was laced into them. The trimming was a single white feather or a bunch of colored plumes. This style of hat was extremely artistic and becoming, and is often used by the modern designer of hats for young women and girls.

The hair was curled and cut at the nape of the neck, and

sometimes with the "dandies" or "exquisites" it reached to the shoulder; the face was clean-shaven.

Shoes.—The poulaine had been banished, and a wide, flat shoe made of cloth, velvet, silk, or leather, and without a heel, had taken its place. It was little more than a sole with a slashed toe, and was held in place with a string around the ankle or instep. An English proclamation of 1465 limiting the length of the beaks of the shoes to two inches probably led to this new fashion in footwear. Boots with high tops were beginning to make their appearance.

The sixteenth century naturally means the Tudor period in England, and in France the reigns of Francis I and II and the influence of the Medici, through Catherine, the queen of Henry II. English life had become as gay as the life in France, and shows, revels, and masquerades were the order of the day. Merchants were making large amounts of money, and had a great deal of power in politics, and society was changing in many ways.

In France the court of Francis I had been influenced by the art of Italy; Francis, being a patron of the arts, invited many of the Italian artists, Leonardo da Vinci and Andrea del Sarto among them, to visit him. It was also during his reign that the château of Blois was built. He was very extravagant and spent large sums on entertainments and dress. Michel Suriano, the Venetian ambassador, gives an account of the way in which the money was spent. He states that "His Majesty expends 300,000 crowns on himself and his Court, of which 70,000 are for the Queen." Women were almost as extravagant as the men.

Large sums were spent in hunting, on balls, masquerades, and other diversions. There were often as many as 1,200 horses in the stables, besides all the mules, carts, and litters that were there for the pleasure of the guests. The court

was a "rendezvous for the pursuit of pleasure"; ladies conversed with the men at the daily receptions. They no longer drew apart with the queen. This meant a change in the status of the women. They became more coquettish in their dress and manners and gained an amount of political power

Costumes during the reign of Francis I (1515–1545).
From *The History of Fashion in France*, Challamel.

they had not had before, "even to the appointing of generals and captains." Francis was very generous and often furnished the wardrobes of both the men and women of the court. Brantome states that some were so valuable "that it was a great fortune." [1]

Women's Dress.—A changed silhouette was developing; during the first half of the century a number of details were decidedly different. The waist lengthened to a point in front, and was made on a stiff corset which drew in the waist-line unnaturally (see Appendix, Plate VI), the neck was cut square and filled in with a collarette of openwork

[1] *The History of Fashion in France*, Challamel, p. 72.

embroidery or with lace, which had just been invented in Italy. The sleeves were narrow to the wrist, where they were rather ornately trimmed with lace or fur.

The "vertugadine," or crinoline, was introduced from Spain by Queen Claude, wife of Francis I, about 1530.[1] Skirts were very full and were stretched over a wide, stiff petticoat, mounted on hoops of iron, wood, or whalebone. A band of coarse linen supported the wire and lifted them up around the waist.[2] These hoops were so large that the cousin of the Duke of Montmorency saved his life by hiding him under her hoop. Many edicts were passed prohibiting the wearing of crinoline, but they did no good; the women insisted upon wearing it in spite of the inconvenience.

The surcoat had developed into a tight waist, the flowing sleeves of which often reached to the floor and were edged with fur; the skirt opened in front to the waist-line, showing the skirt of the gown, which was elaborately decorated. The coat was made of satin, velvet, cloth of gold, or silver tissue embroidered, and was sometimes lined with fur or had fur bands at the edge. Around the waist was worn a jewelled girdle, and a long chain called a "cordelier" was twisted into the girdle and fell to the feet. There seems to be very little change for the first fifty years of the century, except that the inner sleeves broadened out on the shoulder and became slashed or made of stripes of two colors, and the outside sleeves were often made entirely of fur cut out to show the under-sleeve. Women also carried muffs, called in France "countenances."

Head-dress.—Velvet head-coverings were still worn; the front had lost some of its peak, and the hair had taken the place of the tight linen band that had been worn under it.

[1] *The Book of Costume*, p. 218.
[2] *The History of Fashion in France*, Challamel, p. 74.

The velvet hung down the back, reaching nearly to the waist, and was embroidered with jewels. The veil was still worn in France, but evidently only for ornament, as it hung

The diamond-shaped head-dress worn during the reign of Henry VIII.
From *English Costume*, Calthrop.

own the back. Later a flat cap like a saucer, and a grace-ul turban which was covered with a network of pearls, took ne place of the velvet head-coverings. The hair was curled nd worn longer and was fastened up at the back with wire airpins, an English invention, the first being imported in 545. Before this a flexible wooden pin or skewer had been sed to hold the hair in place. La Belle Ferronière invented

the head-dress which bore her name. This was a skull-cap of splendidly embroidered velvet or satin, with a narrow ribbon or chain crossing the forehead, in the centre of which was hung a jewel or ferronier. The ribbon tied in a bow at the side.

Shoes.—The style of foot-gear had not changed. Slippers with broad toes, made of velvet, silk, and satin, slashed and puffed and embroidered with gold and jewels, were still the fashion, and some even had high heels, a fashion brought from Spain.

Jewels.—This was a time of great extravagance in jewels. Both the men and women wore necklaces of diamonds, rubies, and pearls, broad collars of gold, which were set with precious stones, brooches, rings, garters, and girdles, stomachers, and a band down the front of the skirt, embroidered and set with precious stones; even the edges of the slashes were ornamented, and whole gowns were embroidered and set with pearls and other jewels.

Men's Dress.—We may get some idea of the gorgeousness of the costume worn by the men from the description of the meeting of Henry VIII and Francis I on the Field of the Cloth of Gold: "Never was there such a display of silks, satins, velvets, cloth of gold and silver, feathers, laces, and jewels. The two monarchs and their Courts seemed to vie with each other in magnificence."[1] Henry VIII wore a garment of cloth of gold over a jacket of rose-colored velvet, a collar of rubies and pearls, set in alternate rows; the rich order of Saint George hung from a ribbon around his neck; his boots were of yellow leather; and the whole costume was crowned by a black velvet hat with a white feather, and a broad band of rubies, emeralds, and pearls mixed with diamonds on the rolled-up brim.

[1] *The Book of Costume*, p. 215.

There seems to be little difference in the style of dress of England and France at that time, both countries borrowing some of their fashions from Spain and Italy. From the numerous portraits of Henry VIII we get a very good idea of this dress, and it has also been preserved in the "beef-eater's" costume worn by the guards of the Tower of London. The tunic or doublet was slashed and reached nearly to the knee. It still had a V-shaped opening, which was filled in with a close-fitting vest cut in a square, a linen shirt, either plain or plaited, filled it in and reached to the neck. This shirt eventually ended in a small ruffle or ruff, which had been invented by a Spanish woman to hide a wen on her neck. A similar ruff finished the sleeve at the wrist.

The trunks had become very full and were slashed and puffed, and were joined to the stockings or hose with jewelled bands or ribbons tied in large bows, when the full doublet was not worn. The outer garment worn with this costume was of velvet, or cloth of gold, very full and reaching to the knees; it usually had a turn-over collar of fur, which gave great breadth to the shoulders, and the wide sleeves were terminated at the elbow with broad bands of fur. One inventory mentions several pairs of sleeves that were apparently laced on, as they "have twelve pair of agletes of gold." A similar coat made of lighter-weight materials was worn in the house and even in the ballroom.

Foot-gear.—Henry VIII probably introduced silk stockings into England. Challamel says that the first worn in France was in 1559 by Henry II at the wedding of Marguerite of France, and Planche states that they were generally supposed to be unknown in England before the middle of the sixteenth century, and that a pair of long Spanish hose of silk were given as a present to Edward VI. In an inventory of Henry VIII the king is mentioned as having several

pairs of silk hose, one short pair of black silk and gold woven together; six pairs of black silk hose, knit at an earlier date, and satin and velvet hose are mentioned. The shoes show little change.

Head-gear.—The hair was cut short for almost the first time in history. There is a story that Francis I was wounded on his face and allowed his whiskers to grow to hide the scar, and this set the style for all men to wear beards, whiskers, and moustaches. Flat hats with tam-o'-shanter crowns were usually of black or colored velvet, and ornamented with a white feather or a bunch of colored plumes. They were worn tipped on one side.

Sumptuary Laws.—To counteract some of the extravagance of the day and also to keep up the system of caste, sumptuary laws were passed in England, forbidding all persons not of the royal family to wear "fur of the black genet"; persons under the rank of viscount could not wear sable, and no person under the degree of Knight of the Garter could wear crimson or blue velvet, or embroidered apparel, brooched or guarded with goldsmith's work, except the sons and heirs of barons and knights, who were permitted to use crimson velvet and tinsel in their doublets.[1]

Probably these laws were no more efficacious than those of the earlier centuries, but they give us some idea of the extravagance of the time. Clinch says that the sixteenth century stands out in history of costume in England as being the most extravagant and the most magnificent, and that Henry VIII and Queen Elizabeth were "the most gorgeously clad sovereigns England has ever known." [2]

[1] *The Book of Costume*, p. 89.
[2] *English Costume*, Clinch, p. 68.

CHAPTER VII

1. State the influence of the Renaissance on costume. In what way was the Italian influence brought into France?
2. Describe the change in the silhouette.
3. What materials were being used, and from where were they being brought?
4. What inventions at the end of the fifteenth century led to a change in home life, and in what way was costume affected?
5. What influence did Isabelle of Bavaria and Anne of Brittany have upon the manners and the modes of the Renaissance?
6. What modern tendency was introduced into the court of Francis I? In what way did it change the status and dress of the women?
7. What is meant by slashed and puffed dress? How did it originate?
8. Describe the vertugadine. For what modern style was it the prototype?
9. What new form of dress decoration was originated about this time? In what way did it influence design?
10. Discuss the dress of this period from the hygienic standpoint.
11. Describe the costume of a man during "Tudor times."
12. Design a modern coat-suit or afternoon dress, utilizing characteristics of this period.

VIII

THE RENAISSANCE

1558–1614

ELIZABETH, ENGLAND—CATHERINE DE MEDICI, FRANCE

"Silk gowns and velvet shalt thou have,
With hoods and caules fit for thy heade,
Of goldsmiths' work a border brave
A chain of gold ten double spread."

Old English, from "The Book of Costume."

Two very strong personalities, both of whom were women, dominated England and France during the latter half of the sixteenth century, Elizabeth of England and Catherine de Medici, the queen of Henry II of France. Women had progressed rapidly since Francis I had given them the freedom of the court and allowed them converse with the men. These two women not only had a great influence on the dress and social life of their day, but upon politics and learning.

Catherine ruled her two sons, who succeeded their father, and it is said of her that she was continually advocating the giving of "balls, fêtes, and entertainments" of all kinds to keep the minds of the people from the affairs of the nation. The men of that time, especially in France, were very effeminate, and they spent much of their time in "embroidery, winding silk, and stringing beads," [1] following the example of their sovereign, Henry II, who spent some of his time in designing his wife's gowns and arranging her hair.

While Catherine was carrying on her intrigues with the pope and the high dignitaries of the Church of Rome, Elizabeth was patronizing the arts and industries of her own

[1] *The Book of Costume,* "A Lady of Rank," pp. 224–225.

country and earning for herself the sobriquet of "Good Queen Bess."

It was during the reign of Charles IX, son of Catherine, that the massacre of Saint Bartholomew took place, which drove the Huguenots out of France. Many of these went to Holland and England, and as they were for the most part an industrial people, they advanced the industries of weaving and spinning in these countries, greatly to the detriment of France.

Extravagance in dress reached its height in England during this century, although it was probably surpassed in France by that of Louis XIV. Queen Elizabeth had 3,000 gowns in her wardrobe when she died, costumes from all different countries, and many of her courtiers presented her with articles of wearing apparel, such as "gowns, petticoats, kirtles, doublets, or mantles, some embroidered and adorned with jewels." [1]

We now have a new means of information in regard to costume; the excellen tportraits of the day that have been preserved in private and public collections give a correct idea. Elizabeth was extremely vain and had her portrait painted many times. Mr. F. M. O'Donohue, F. S. A., points out that the entire rise and progress of the ruff may be traced in the portraiture of Elizabeth.[2] This same ruff was one of the most striking characteristics of dress during this century. It was hinted at in the preceding chapter as a development of the ruffle around the neck of the men's shirts, but it grew to such dimensions that one wonders how the people of that day were able to partake of the elaborate repasts which were a part of the entertainments.

An amusing story is told of Catherine by Brantome,

[1] *The Book of Costume*, "A Lady of Rank," pp. 94–95.
[2] *Costume of England*, Clinch, pp. 69–70.

the historian: one of her courtiers, while talking with her, "expressed surprise that women should wear such deep ruffs," and wondered how they could eat soup when dressed

Cornelia Vooght-Claesdochter, painted by Frans Hals, showing the ruff and deep turned-back cuff.

in that way. Catherine smiled and called for her "bouillie," and with a long-handled spoon she ate it without spilling a drop, then said: "You see, Monsieur de Fresnes, that with a little intelligence one can manage anything." [1]

[1] *The History of Fashion in France*, Challamel, p. 82.

Materials.—Cloth of gold and silver, velvet, and satin seem to have been the materials most worn, but they were so incrusted with gold embroidery, and set with diamonds, emeralds, and pearls, that very little of the original material was visible. The material for a gown worn by Marguerite of Navarre at a fête given in honor of Henry III was of gold cloth covered with raised work of different tinted golds, and embroidered in a border of pearls and different colored jewels in a pattern of flowers and leaves. The cost of the material was a hundred crowns the ell, and it required fifteen ells to make the gown.

Sumptuary Laws.—The sumptuary laws of that time give some idea of the kind of materials in use. Charles IX issued edicts forbidding the use of embroidery, stitching, piping of silk and gimp, and limiting the width of a band of velvet or silk for trimming to one finger, while two borders of chain-stitching or back-stitching only might be used at the edge of the garment. Widows could use all silk materials except "serge and silk camlet, taffety, damask, satin, and plain velvet." Gold and silver seem to have been used excessively in the weaving of materials in the form of stripes or brocades.[1]

Lace had been invented in the last century in both Italy and Flanders at about the same time, and was being used a great deal, although many edicts were published against its being imported into France and England, on account of the protection of their own industries. In fact, foreign stuffs of all kinds were forbidden, but were smuggled into the country just the same to satisfy the demands of the fashion-crazed population. Cambric was brought from Cambrai in France, and calico from Calicut in India; these materials were made from cotton and were very expensive.

[1] *The History of Fashion in France*, Challamel, p. 97.

Women's Dress.—The vertugadine was still in evidence; its shape had changed somewhat; it now extended almost straight out at the hips in the form of huge panniers held out by a hoop of whalebone, and then dropped straight down;

Costume from 1540–1548, showing Medici collar and farthingale.
From *The History of Fashion in France*, Challamel.

in England this was given the name of "farthingale." The waist had a long point in front, sometimes extending almost to the knee, in the form of a stomacher. The shape of the neck varied; sometimes it was high and sometimes it was cut out in a low square; the sleeves were very full and extended on the shoulders; they were puffed or slashed, showing a contrasting color, and reached to the wrist, where they

were finished with a ruff or cuff of lace. Elizabeth seems to have been very partial to white sleeves embroidered in black Spanish embroidery; several of her portraits show these in black velvet gowns. The upper garment was split up the

Costume from 1555–1558, showing slashed dress and outer garment.
From *The History of Fashion in France*, Challamel.

front to show an elaborately embroidered under-petticoat, and large hanging sleeves matching the material of the upper gown were often worn over the full sleeve.

Many were the changes in the sleeve: some hung down to the ground, or even trailed on it, and were cast over the shoulder like cow-tails; some were much shorter, "cut up the arm, drawn out with sundry colors, and pointed with

silk ribands," and tied with love-knots, and some were tied on at the armhole by means of ribbons called points, similar to those of the men. Curious sleeves show in some of the portraits of Queen Mary. They fit snugly at the top and then flare out to the elbow and lower arm, where they are again brought into the wrist; they resemble an inverted leg-o'-mutton sleeve; a puff of linen comes out between the edges, which are buttoned together at intervals. A huge cuff of fur is set on just above the elbow and hangs down to the bottom of the skirt. The regulation leg-o'-mutton sleeves, large at the shoulder and fitting snug at the wrist, were worn for the first time; they were slashed to show color underneath and a false sleeve or mancheron hung at the back; epaulets or raised rolls of cloth finished these sleeves at the armhole, and were typical of this period.

The waist was contracted by means of stays with stiff pieces of carved wood in the front that pressed into the flesh and made the wearer endure agonies. The "corps pique" worn in France was a "hard, solid mould into which the wearer had to be compressed, there to remain and suffer in spite of the splinters of wood that penetrated the flesh, took the skin off at the waist, and made the ribs ride one over the other." [1] It is said that Catherine de Medici required all ladies of the court to wear stays that would compress their waists to thirteen inches.

The Ruff.—Perhaps the most curious of all these fashions was the ruff, which had been developing for several years, until it reached the enormous proportions seen in the portraits of Queen Elizabeth and the Dutch pictures of Frans Hals. Several authorities state that this fashion came from Spain and was probably introduced into England by Queen Mary, out of compliment to Philip, her Spanish hus-

[1] *Heritage of Dress*, Webb, p. 24.

band. These ruffs were made of linen, or Holland cambric, "so fine that the thickest thread shall not be so big as the least hair that is." [1] The material was plaited or arranged

Portrait of a man and wife by Frans Hals, showing the ruff as worn in Holland.

in huge flutes, and there seems to have been several layers; they extended to the shoulders and sometimes farther, and were the depth of the neck. Some of the huge ones were supported by a wire frame called in England an "under-propper," and in France a "supper-tasse," which was put on first.

There seems to have been quite an art in the way these ruffs were laundered and stiffened, as no one in England could do them up to suit the queen until a woman was im-

[1] *The Book of Costume*, "A Lady of Rank," p. 96.

ported from Holland who knew how to do clear-starching and use the poking-stick, as it was called. These ruffs were of a circular form when first worn, but later were separated in the front, and in the back rose to tremendous proportions.

Costume from 1560–1589, during the reign of Charles IX and Henry III.
From *The History of Fashion in France*, Challamel.

The neck of the dress was cut square, with the open ruff, and was buttoned to the neck with the circular.

The "collet monte," or Medici collar, as it is called at the present day, was introduced by Catherine from Spain; it seems to have been part of a wrap or long cloak, which had flowing sleeves. This collar rose very high in the back, and in the portraits of Elizabeth it takes the form of two huge lace-edged wings that stand out at the side and rise above her head.

Head-dress.—This is the reign of the wired hair and wigs; it is also distinguished by the French or heart-shaped head-dress so familiar in the portraits of Mary Queen of Scots. This latter seems to have developed from the linen square,

worn in the house in the last century, which was put on the head cornerwise, drawn down, and the two ends tied at the back, and one corner brought down over the forehead; the hair was puffed out at the side to give the heart shape. This "French hood" was made of black velvet, with a stiffening of wire at the edge which bent it into a heart shape, with a point in the centre of the forehead and flaring at the side; it fitted close at the back and had a veil-like piece of velvet which hung down to the waist. It was also developed in lace, wired to shape, and decorated with jewels.

Another style of head-dress which was popular with Elizabeth was that of wigs of different colors, red being the great favorite. They were dressed with tight curls, and decorated with pearls and precious metals, feathers, or glass ornaments.

Velvet toques similar to the Spanish hats worn by the men, and trimmed with a white feather over the right ear, were worn over the cale, or bag, which held the hair in place at the back. Hats of rich materials and of felt, with wide brims and high crowns, were seen occasionally. In cold weather the hoods of velvet, cloth, or silk had strings and a curtain at the back, and a small piece of material fastened in front to cover the lower part of the face and to protect the complexion. Masks of black velvet were also worn; they were kept in place by a glass button held in the teeth; in France they were called a "loup," the French name for wolf, because they frightened the children.

The use of cosmetics, rouge, and powder was very prevalent, and perfumes were so popular that gloves were scented and even rings had cavities which held perfume. Fans which had been brought in from Italy during the reign of Henry VIII were used by both men and women; the handsomest were of ostrich feathers with carved ivory, gold, or

silver handles. Elizabeth had one presented to her which had the handle set with diamonds.

Foot-gear.—An innovation had come in in the way of high heels on the shoes; this seems to be almost the first time that heels are mentioned. Not content with torturing their bodies, they must perforce make themselves more uncomfortable by wearing high heels. The shoes or slippers were as elaborate as the rest of the costume; they were made of black and colored velvet, Spanish leather and English leather, and were embroidered in silk, gold, and silver, and even set with precious stones; they had pattens with high cork soles, sometimes two inches thick, for wear out-of-doors; these kept the feet from the filth of the streets. The majority of women still wore stockings made of material sewn into shape, although Elizabeth is said to have worn only those knitted by hand, after a pair had been presented to her for a New Year's gift by her silk-woman, Mistress Montague.[1]

Jewelry.—Not only were jewels used for trimming gowns and shoes, but elaborate necklaces of gold and pearls, with a cross hanging from them, were worn with low-necked gowns below the ruff; also rings, bracelets, and amulets of gold and jewels. Gloves were embroidered and set with precious stones, and nearly every one carried a jewelled mirror. When Mary Queen of Scots was married to Francis II, her dress was so covered with diamonds that she was "too dazzling to look upon," according to a chronicler of that time.[2] Diamond stars worn in the hair seem to have been quite the fashion in France, as we find them described many times.

Men's Dress.—The costume worn by the men during the latter part of the sixteenth century shows much more change

[1] *The Book of Costume*, "A Lady of Rank," p. 107.
[2] *Ibid.*, p. 223.

than that of the women. A strong Spanish influence is seen, brought about by the marriage of Mary of England with Philip of Spain. This change showed in France as well as England, for the dress of these two countries was practically the same at that period.

Like the women, the men were constricting the waist-line; their tunics, or doublets, as they were called, were tight-fitting and stuffed out in front in a sort of pouch, or "peascod." A short full skirt finished them below the waist, and they buttoned up the front to the neck, where they ended in a large ruff. In 1578 Henry III wore a ruff made of fifteen widths of cambric, half a yard in depth. "To see his head against this ruff put one in mind of Saint John the Baptist's head on a charger." The armhole had a roll, or epaulet, and the sleeve was separate, and tied on by means of points with metal tips. The trunks, or Venetian breeches, as they were called, had become much larger, sometimes extending out a foot, and were slashed or puffed and stuffed with anything that came handy, wool, rags, or bran—and were of such proportions that the seats in the Houses of Parliament had to be enlarged.

Over the doublet was worn a jacket, or "jerkin," with sleeves slashed to show those underneath. A short, full cape called the Spanish cape clasped at the neck and fell to the waist-line. All these garments were as elaborately embroidered and jewelled as those of the women, and many authorities say that the men exceeded the women in extravagant dress, frivolity, and caprice.

An exquisite of that day appeared with emeralds in his ears, a lace-trimmed handkerchief held in his hand, which was covered by an embroidered and scented glove, and leading a white poodle by a rose-colored ribbon.

Head-gear.—The hats worn with these costumes were of velvet; some had the high Spanish crown and the narrow

brim, some were the flat tam shapes of Henry VIII's reign. They were trimmed with gold cord and jewels around the crown and had a feather, generally white, at the side. The men of England wore the hair rather short and curled, and a pointed beard, and rather long moustache with the ends turning up. Frenchmen seem to have worn the hair longer and curled and dyed black; they also wore the pointed beard and moustache. Men as well as women wore wigs, and it was during this period that the "periwig" came into general use. It is said that it was dangerous for children to be on the streets alone, as they were liable to have their hair cut off for the manufacture of these wigs.[1]

Foot-gear.—Shoes were still made the shape of the foot, but high boots were being introduced; they reached to the knee and were held up by straps; half-boots with the tops turned over were also in vogue. The low shoes were decorated with rosettes or roses on the toe, and were embroidered and jewelled. Woven or knitted stockings seem to have been used to some extent, although those made of materials shaped to the leg and ornamented with a silk clock were still worn; they were also embroidered with silver and gold.

The men painted their faces, and wore stays similar to those of the women to make their waists smaller. They were a "walking geography of clothes—with French doublets, German hose, Spanish hats, Italian ruffs, Flemish shoes." [2]

Sumptuary Laws.—In the fifth year of Elizabeth's reign venders of foreign apparel were not allowed to sell their wares to any one with an income under 3,000 pounds.[3] Other acts passed by her regulated the cut and decoration

[1] *Chats on Costume*, Rhead, p. 255.
[2] *English Costume*, Calthrop, p. 303.
[3] *English Costume*, Clinch, p. 66.

of costume, and the kind of material used, also the type of beard worn by the men. Charles IX forbade the use of vertugadines measuring more than one and one-half yards in width, gold chains, and gold work either with or without enamel and all other buttons for ornamenting headdresses. In 1567 he issued an edict regulating the dress of all classes; only princesses and duchesses were allowed to wear silk; velvet seems to have been forbidden to all, and the bourgeoise were allowed to ornament their rosaries and bracelets only with gold and pearls.[1]

Taken altogether, the dress of this period was perhaps the most gorgeous in history, but it was certainly not the most artistic, as nearly every law of good design was broken. We may well wonder where the money came from to bear this tremendous expense and we would not be surprised to find great suffering among the lower classes, both in England and France. The middle classes, however, were very prosperous, they being the ones who benefited from the elaborate dress, as manufacturers and makers.

CHAPTER VIII

1. How can you account for the strong influence that Catherine de Medici and Queen Elizabeth had upon the life and costume of their day?
2. Discuss the ruff as one of the most striking characteristics of the sixteenth century. Trace its rise and decline.
3. Compare the extravagance of dress at that period with modern times.
4. What steps did the government take to regulate the amount spent on clothes? Did they have any other object in view?
5. Describe the dress of a woman during the reign of Elizabeth. What new type of sleeve had developed?

[1] *The History of Fashion in France*, Challamel, p. 98.

6. What new source of information have we of period costume?
7. What country was influencing the costume of the men? Why and in what way?
8. What is meant by "trunk-hose," "peascod"?
9. Criticise the dress of this period from the standpoint of good design.
10. Why does it not furnish inspiration for modern designers?
11. Design a hat, using this period for inspiration.

IX

EARLY SEVENTEENTH CENTURY

1589–1643

England	France
James I.	Henry IV.
Charles I.	Louis XIII.
The Commonwealth.	

"There is no difficulty in ascertaining the relation between the events of a certain period and the fashions of the same date." "If the spirit of the age be serious, if the social community be exposed to severe trials, if continual misfortunes befall the mass of the people, the mode of dress will reflect those vicissitudes of the time."

"The History of Fashion in France," Challamel.

From the extravagant, elaborate, and uncomfortable dress of the reign of Queen Elizabeth to the plain dress of the Puritans seems a far cry, but in point of fact this transition took place in a little less than fifty years. Changes in fashions came gradually, brought about in some cases by the attempt to make a more comfortable mode of dress, and in others from the love of novelty. Owing to the amount of padding worn in men's garments and the tight lacing and heavy embroideries on those of the women, clothing in the preceding century was formal and uncomfortable. Every part of the human frame that could be tortured came in for its share.

The women of England seem to have broken away from these fashions before their sisters in France, as Montaigne in the early part of the seventeenth century speaks of the method of obtaining the Spanish figure as "a gehenna of suffering," saying that the waists of the women were "drawn in and compressed by great couches, which enter into the

flesh itself," and that sometimes they even died from the effects of this torture. Extravagance in dress kept up in France for a much longer period than in England, and we find little or no effort to curb it until the time of the French Revolution.

Henry IV was responsible for much of the elaborate dress of France during the early part of this century; he was extremely fond of fêtes, balls, and entertainments of all kinds, and set the pace, his court following. While the men were not quite so effeminate as they had been in the preceding reign, they still wore their hair in curls and ringlets, and used perfumes and toilet accessories in profusion.

In England costume was becoming looser and more comfortable; the jerkin had lost most of its padding and the trousers had become knee-breeches, which were either buttoned or tied about the knee and were worn rather generally by civilians.[1]

Women's Dress.—During the early part of the seventeenth century, through the influence of Marguerite of Valois, the silhouette of the vertugadine had taken on a bell shape, and a full-plaited skirt-like arrangement was added to the basque or bodice at the waist-line, which was being lengthened to a point. The vertugadine was larger than ever and was sewed into the skirt at the hip.

The ruff had developed into a huge standing collar, either made entirely of lace or a combination of fine muslin and lace, stiffened to extend at the sides and back. The neck of the bodice was cut very low and square.

The tight sleeves and the under-petticoat were generally of the same material, while the bodice, full oversleeves, and overskirt were of a contrasting material and color. The bodice laced up the front and was finished at the waist-line

[1] *English Costume*, Clinch, p. 93.

by a narrow ribbon. Embroidery, heavily incrusted with jewels, was still used, and gold and silver galloons were making their appearance.

The farthingale and wing-collar.
From *English Costume*, Calthrop.

At the baptism of the children of Henry IV, September 14, 1606, the queen wore a gown covered with 3,200 pearls and 3,000 diamonds. We read accounts of Gabrielle d'Estrées, in 1594, wearing a gown so loaded with pearls and sparkling gems that she outshone the light of the torches. She carried a handkerchief which cost 1,900 francs; she also possessed a "cotte of Turkish cloth of gold, with flowers embroidered in carnation, white and green, and a gown of flowered green velvet lined with cloth of silver and trimmed with gold and silver braid, and pipings of carnation satin."[1]

The vertugadine disappeared; in 1630, although the skirts were still full and long and the waist became more comfortable, the long point was given up, the entire bodice extended four or five inches below the normal waist-line, and was cut up in squares; these may have been made by leav-

[1] *The History of Fashion in France*, Challamel.

ing the seams of the waist unsewn over the hips, as they correspond with the seams that are outlined with galloon above the hips, and they are usually bound with the same

Costume of 1630, showing style of more comfortable dress.
From *Zur Ceschichte der Costume.*

galloon that is used on the seams (see Appendix, Plate VII). The bodice was either buttoned up the front to the square neck, or laced over a stomacher of another color, or a chemisette of white embroidered muslin. The sleeves had broadened again and were slashed from the top to the tapering wrist; a huge puff of another color held them out at the

shoulder; another type of sleeve was called the leg-o'-mutton; it was cut in one piece, with excessive fulness at the top, and tapered to the wrist; the fulness was held out by means of an inside stuffing, and the wrist terminated in a turn-back flaring cuff of lace.

The low neck was finished with a broad turned-down collar of lace. When the dress was cut high, the collar turned down from the neck in a manner similar to the men's, and came down on the chest in two points; this later developed into the Puritan collar with which we are so familiar. The waist-line was decorated with rosettes of ribbon, or bows, sometimes encircling the waist, or a narrow sash of another color was used.

Much lace was smuggled into the country from Venice and Florence, as edicts were passed forbidding its importation into France in order to protect the home industries. The bourgeoise wore ribbons instead of lace; this was especially true of the maids, and all France was "ribbon mad." This fashion developed to a great extent in England during the reign of Charles I, when colored ribbons in bunches were worn. Later in the century the upper skirt was made of a contrasting material and was raised in the back and on the sides to show the under-petticoat, made of a handsome, patterned goods. Heavy brocades, satins, and velvets were used and colored embroidery was added for decoration.

The Commonwealth.—In England, with the coming of the Commonwealth we find the dress of both the men and women stripped of all possible accessories. This was a time of restraint and formality, and also a time of revolt against extravagance. The general outline or silhouette remained much the same with the women, the only difference being that all the squares below the waist were cut away, with the exception of the two at the back, leaving a round, normal

waist-line. The skirts were plain and full; in the country districts they were often looped up over a petticoat. Lace was removed from the linen collar and cuffs, and a lawn kerchief was used in the place of the collar in some instances; an apron covering the entire skirt in front was worn with this kerchief, and a tight lawn cap covered the hair.

The materials were plain but rich—heavy silks and woollens in shades of gray, brown, and black. They were sometimes relieved by color in the undersleeves which showed through the slashes. This costume is very familiar; it corresponds to that of the Pilgrim Fathers. For outer garments the shoulder cape and the long, circular cape with a loose hood were the favorites, and they also had separate hoods of black silk or velvet, which tied under the chin.

Men's Dress.—More comfort was being emphasized in the dress of the men. The jerkin lost most of its stiff padding, and was buttoned to the neck; the flaring collar took the place of the ruff, and during the reigns of Charles I in England and Henry IV of France it became a broad turned-down collar edged with pointed lace (see Appendix, Plate VIII). The Van Dyke portraits of Charles I and other notables of this time make us familiar with this type of collar, which is often called by his name. The sleeves were finished at the wrist with a deep turned-back cuff. The Venetian breeches of the preceding century had given way to the more closely fitting trousers, which were fuller at the waist and tight at the knee, where they were held in place by buttons or laces which terminated in rosettes of ribbon with long ends or "points."

At the waist the jerkin was finished in a full, plaited skirt four or five inches deep, or cut in squares or slashes similar to those worn by the women, and the entire costume was trimmed with gold and silver galloon or bands of embroi-

Men's costume, showing the ruffs and turned-down collars worn during the seventeenth century.

From a painting by Frans Hals.

dery at the edges. A belt or broad sash tied at the side was often worn over the jerkin.

"Trunk-hose," as they were called, were also worn, and, as their name implies, were used to carry many belongings. An anecdote is told of a man who was called up before the court for carrying prohibited articles in his trunk-hose; he was able to convince the judge to the contrary, however, by producing the following: "A pair of sheets, two table-cloths, ten napkins, four shirts, a brush, a glass, a comb, and a nightcap!" [1] These trunk-hose were expensive. "They were made of silk, velvet, satin, damask, and other precious stuffs besides; so that it is a small matter to bestow twenty nobles, ten pounds, twenty pounds, forty pounds, yea, an hundred pounds upon one pair of breeches, and yet this is thought no abuse neither." [2]

Long velvet cloaks or short capes which hung from the back of the shoulders added elegance as well as warmth to the costume; the latter formed part of the costume indoors, and gave an artistic bit of color to the entire dress, blue being one of the favorite colors. The usual method of carrying the long cape was to wrap it over the left arm when not in use. During the Commonwealth we find a large, loose coat, somewhat similar to the modern overcoat, becoming popular; the neck was finished with a broad turned-down collar, and the turned-back cuffs of the same material were buttoned to the sleeve with three buttons.

Foot-gear.—High boots were worn with this costume; the loose tops either flared or were turned down to form deep cuffs, and a broad, bow-like piece of leather ornamented the instep. The correct thing for more formal dress were slippers with square toes and huge ribbon rosettes or bows at

[1] *The Anatomy of Abuse*, Stubbs.
[2] *The Book of Costume*, "A Lady of Rank," p. 119.

the instep; silk hose, generally white, went with these. Boots of soft, pliable leather were also in vogue for formal occasions. Their immense tops were lined with lace and silk, and much thought was used in the apparently careless method of arrangement. The tops were so large that a peculiar straddled walk was the result.

Women wore expensive colored silk stockings; red ones, called "bas fiammette," cost seventy-five francs the pair. With these they used satin slippers in red or blue, with square toes, and heels of red in varying heights. Flaps fastened with love-knots or huge rosettes finished these at the instep. Crimson velvet pattens with high cork soles were used in the street to avoid the mud.

Head-dressing.—A most noticeable change in the mode of dressing the hair came in when Anne of Austria, the wife of Louis XIII, introduced the fashion of "garcettes," or curls, to take the place of the padded wigs of the last century. The hair was parted in the centre and hung in short curls on each side of the face and forehead, and in the back of the neck, in a boyish fashion. Bows of ribbon, plumes, and jewels were used for formal occasions, while caps and coifs were worn for informal dress.

Hats with broad brims and high crowns, banded with gold or silver and ornamented with a bunch of plumes, were in high favor. It is probable that these hats may have had something to do with the altered style of hair-dressing; it would have been difficult to keep them in place unless the hair was arranged simply. The women of the lower classes still wore the chaperone, or hood; it took the form of a small, pointed coif, with a veil hanging down the back and over the shoulders, the point being fastened down in front with pins. In 1587 the hair was powdered, and even powdered wigs were worn at a later period.

This custom of powdering the hair adds much to the face of a beautiful woman and often enhances that of the plainer; the white softens the lines and brings out the color in the eyes and complexion. Brunettes used violet powder and the blondes iris. A sort of gum was used to hold the hair in place. The peasants and lower classes used flour and the dust of rotten oak.

In France men wore "love-locks," a curl at the left side considerably longer than the rest of the hair. They often wore earrings and stuck roses behind their ears. Their beards were cut in points or in the shape of a fan, and were about three fingers in length. Moustaches and beards were kept in shape by means of wax, and were dressed overnight and protected by a small bag called "bigotelle." In England articles in the expense account of one James Master, 1646–1676, show that men used cosmetics and powdered their hair as well as the women. The entries of "four ounces of powder for the haire," at one shilling, occur quite frequently, and a later entry shows that a pound of jasmine powder and a pair of white gloves amounts to six shillings and sixpence. These expense accounts give an accurate idea not only of the type of garments worn but the actual cost of the same.

Hats were made of velvet or felt with high crowns and broad, drooping brims decorated with sweeping plumes; these gave the finishing touch to the costume. Henry IV wore a small velvet toque or cap, with a white feather, which became the rallying-point of his followers in battle, their war-cry being: "Follow the white plume." This toque is still worn and is called à la Henri Quatre.

Gloves, embroidered and scented, were a part of every wardrobe, for both the men and the women; they were generally made with gantlets which were embroidered and

sometimes set with jewels. Strange names were given to these gloves, "à la occasion, à la nécessité, à la cadanet, à la Phyllis," and many others. For ordinary wear we find mention of cordovan double-seamed gloves at six shillings and sixpence for two pairs, and some gloves seem to have been sold for one shilling and threepence a pair.

Accessories.—Muffs were a part of women's costume, appearing in France during the reign of Louis XIII, and the muff dog, a tiny creature, was carried in "my lady's muff."

The strange fashion of wearing patches was revived; mention is made of them in print in 1655. They may have originated from the plasters worn as a cure for headache, or the idea may have been borrowed from Rome, whose senators and others wore them in the decadent days of the Empire. Each lady carried her box of patches, with a mirror in the lid, and it was no uncommon sight to see her stop and replace a patch, much as the flapper powders her nose, or combs her short hair in public. They were placed on the face to accent some special feature, or mark of beauty, and were cut in different shapes, such as "stars, moons, crowns, slashes, lozenges, and even a coach and four." [1] This strange fad lasted until the time of the regency in France. Fans, masks, and much jewelry in the form of pendants, bracelets, rings, chains, and girdles were also in vogue, and the men wore jewelled buttons on their cloaks and jerkins.

These excessive modes of dress were especially found in France, although after the re-establishment of the Stuarts on the English throne, through Charles II, the royalists of England adopted many of the extravagances that had been given up during the Commonwealth, and "Ribbon-makers and wig-makers, lace-makers, tailors, and shoemakers pour out thankful offerings at the altar of Fashion." The dress

[1] *English Costume*, Calthrop, p. 349.

of the men became more effeminate than ever for nearly a century, when the pendulum swung back again to plain attire, where it has remained ever since.

CHAPTER IX

1. What is one of the most noticeable changes in costume during the early seventeenth century? What brought about this change?
2. What innovation is especially noticeable in men's dress?
3. What were the essential characteristics of costume after 1630? What new decoration was displacing the elaborate jewelled embroideries of the former period?
4. What changes in costume did the Commonwealth make?
5. Compare the costume of the men of Charles I's and Charles II's reigns.
6. How had the fashions in foot-gear changed? Compare with the Middle Ages and early Renaissance.
7. Describe the fashions in hair-dressing for both men and women.
8. Trace a dress from a fashion magazine showing some of the characteristics of these periods.
9. Work out a set of costumes for a play or movie of the seventeenth century, giving color scheme.

X

LOUIS XIV, LOUIS XV, LOUIS XVI

1643–1789

"Clothes gave us individuality, distinctions, social polity; clothes have made men of us; they are threatening to make clothes-screens of us."

"Sarior Resartus."

The reign of Louis XIV is a synonym for everything which is gorgeous and elaborate in architecture, furniture, and costume. Through the strong personality of the man we find the influence of a woman, as his various mistresses, from La Vallier to staid and strict Mme. de Maintenon made their various impressions on the life and modes of the day. Mme. de Montespan might well have said: "La mode c'est moi!" as Louis said: "L'état c'est moi!"[1]

He was rightly called "La Grand Monarch," or the "Sun King." No other personality, with the exception of Napoleon, ever dominated French history to the extent that he did. He commanded a court of luxury, splendor, and pleasure, even though he was continually passing edicts forbidding extravagance. The court followed his lead, the people of the town followed the court, and extravagance ran riot. Fashions followed each other in rapid succession; this was especially true of the dress of the men, which seems to have been even more elaborate than that of the women.

The artisans and shopkeepers reaped the benefit of this extravagance, and the peasants paid the penalty, many of them being in the direst poverty and distress. The nobility

[1] *Yesteryear*, Robida.

ran up enormous debts to keep up the pace, the Duke of Conde owing over 300,000 francs. The king was most exacting and punctilious in the matter of dress, and a certain amount of etiquette and dress had to be observed; he often presented his courtiers with materials and even the finished costume. When the pavilion at Marley was completed, each lady found a costume and a quantity of lace in her wardrobe.[1]

During the minority of Louis XIV fashions were dominated by the Duchesses of Chevereux, Montbason, de Bouillon, de Longueville, and de Montpensier; their influence was also felt in the politics of the time. As members of the Fronde they did not hesitate to join in the fighting, and often harangued the troops from the steps of the Hotel de Ville, and helped in turning the guns of the Bastille on the royalists.[2]

Materials.—The materials used in the costumes were magnificent in both color and texture. Gros de Naples, a heavy silk, was brocaded in gold leaves, and red, violet, and gold and silver flowers. Gold cloth was reserved for the monarch and his favorites at the court, and this was regulated by edicts which prohibited those of lower station to wear it.

Lace being in great demand, Colbert, the prime minister, established in 1665 lace industries at Alençon, Valenciennes, Arras, Quesnoy, Sedan, Château-Thierry, Loudon, and Aurillac, by bringing lace-makers from Venice to France, and making conditions so attractive for them that they preferred to remain rather than return to their own country. Edicts were passed to forbid the buying of lace in other countries, in order to protect and support the industry in France, which was under the protection of the crown and furnished some of the revenues.

[1] *The History of Fashion in France*, Challamel. [2] *Yesteryear*, Robida.

Mme. de Sévigné describes a dress worn by Mme. de Montespan at one of the court functions as "a gown of gold on gold, embroidered in gold, bordered with gold, and over that gold frieze stitched with a gold mixed with a certain gold which makes the most divine stuff that has ever been imagined." [1] It is difficult to imagine such a resplendent gown, even in the day of gorgeous materials.

Painted linens, embroidered India muslins, transparent black materials, glacé satins, and velvets were also used, and elaborate brocades and ribbons of all kinds added to the decoration, not only of the gowns of the women, but on the periwigs, waists, sleeves, knees, and even the boots of the men.[2]

To supply the silk for these materials, white silkworms were brought into France from northern Italy, and an extensive silk industry was established at Lyons. Colbert, wishing to increase the revenues of the crown in every way possible, established many factories, among them that of the Gobelin for the manufacture of furniture and tapestries. The making of fans had become such an extensive business that the fan-makers formed themselves into a guild, and asked for a charter with statutes and privileges, and by the eighteenth century there were 500 fan manufacturers in Paris.

Women's Dress.—During the early days of the regency of Louis XIV dress was dominated by the "Frondeuse," and there was a gradual transition from the broad shoulders of the reign of Louis XIII to the narrow, tight sleeve, which was one of the distinguishing features of the latter half of the seventeenth century. The dress showed some masculine influence, the loose waist, or "justacorps," being similar to the "pour point," or vest, worn by the men. The squares

[1] *Yesteryear*, Robida. [2] *English Costume*, Calthrop, p. 36.

below the waist-line had disappeared and had been replaced by a long point.

The upper skirt was divided in the centre and drawn back over a petticoat of brocade, watered silk, or glacé satin,

Costumes of the reign of Louis XIV and Louis XV, showing transition from the comfortable dress of Louis XIII to the unhygienic dress of the later period.

which reached to the floor; it was bunched at the side and back, and terminated in a long train. The upper skirt gradually developed into the "pannier," which was so popular during the reign of Louis XV. The bodice was cut low and round in the neck, and was finished with a turn-down collar, bands of gimp, or jewelled embroidery. The sleeves set into a low-cut armhole were a series of small puffs, gradually increasing in size as they reached the lower arm, where they finished in a ruffle of lace. They were often banded between the puffs with ribbon or gimp, and orna-

mented with rosettes. The front of the waist was embroidered or jewelled to form the stomacher.

There seems to be no mention of outer garments, but without doubt the long, full, cape-like cloak of the early part of the century was still in use. Hats with wide brims, ornamented with drooping plumes, were worn, except for travelling, when the hood attached to the cape was drawn over the head.

Head-dresses.—The hair was arranged in a simple fashion, curled at the sides and on the forehead, and generally tied at the back with a bunch of ribbons, or braided and fastened with a bow of ribbon; the latter fashion was known as "cadenettes" or "gallants," having been originated by M. de Cadanet, a brother of the Constable de Luynes in the time of Louis XIII.[1]

Men's Dress.—With the return of the Stuarts to the throne of England, the dress of the men took on a decidedly frivolous character, reflecting the influence of France. The greatest change came about in the style of the breeches and coat; the former, called petticoat, were very full and plaited at the waist, and reached nearly to the knees; they were ruffled and elaborately trimmed with embroidery and were made of silk, satin, or velvet. The coat was cut short to show the full linen shirt at the waist-line and in front, and the full linen sleeves below the elbow. The neck of the shirt was finished with a collar, and a cravat of lace, which hung down the front of the shirt, and the sleeves had deep ruffles of lace at the hand. Rosettes of ribbon ornamented the shoulders, elbows, and sides of the breeches, and sometimes the front; some portraits show a knee-trouser below this skirt.

Foot-gear.—With this costume were worn long white or

[1] *Yesteryear*, Robida, p. 126.

colored hose. A low shoe with a high heel and a flap or tongue in front had replaced the huge boots quite generally. The ribbon bows or rosettes were repeated on the shoe.

Head-gear and Accessories.—The most noticeable feature of the men's costume was the immense wigs of curled hair. It is said these originated from the fact that "Louis XIV had, when a child, remarkably beautiful hair, which fell in curls onto his shoulders, and to imitate this his courtiers put on false hair." [1] The wearing of wigs lasted for over a century; they went through many changes, but they were never quite so exaggerated as during this period. Velvet or felt hats, with a brim two inches wide, ornamented with long, sweeping plumes, in colors to match the costume, were worn, or more often carried in the hand. Gloves were similar to those of the earlier part of the century, but had deeper gantlets.

Women's Dress.—About 1680 a very decided change is noticeable in fashion. The under-petticoat of watered or glacé satin was elaborately trimmed with horizontal bands of gold or silk embroidery of different widths, the upper one narrower than that at the bottom. The upper skirt was gathered very full at the waist, and was divided in front and looped up at the sides and back, where it terminated in a long train. The bodice was tight-fitting, with a point in front, a square neck, and elbow sleeves which fitted close to the arm. The decorations on this bodice took the form of elaborately embroidered bands which outlined the neck and formed a V-vest or stomacher; this was decorated in various ways, a favorite one being small bows of ribbon, called "echelles," or ladders; the square neck had a tucker of lace across the front, and the sleeves were finished with deep ruffles of lace.

[1] *Heritage of Dress*, Webb, p. 96.

The fashion of transparent gowns made of black tissue, or English lace, called "transparents," was in vogue for a few years, according to Mme. de Sévigné. These were worn over resplendent brocades of gold and silver. They seem to have been a sort of overdress, that could be added or left off, as she speaks of a person being able to have a black gown, or a gown of gold, silver, or color, as they wished.[1]

Head-dresses.—One of the distinguishing characteristics of the costume was the peculiar style of head-dress named for the Duchesse de Fontanges, who was the king's favorite at the time. One day in the year 1680, while she was attending a royal hunting-party, her hat was blown off, and to keep her hair in order she bound it around her head with her ribbon garter, which was decorated with a large rosette. The king was charmed with her disordered locks, and so, of course, were all of the courtiers, and the next day all the ladies of the court appeared with their hair arranged in this manner. A high plaiting of lace or muslin soon took the place of the rosette of ribbon, and a veil of lace hung down behind; the hair itself was curled and arranged rather high from the forehead, and curls hung at the sides of the face; the cap was decorated with ribbons. This edifice of lace increased in size until Saint Simon describes it as being two feet high. It was constructed on a framework of brass wire and was divided into several tiers. These were covered with flowers, aigrettes, ribbons, and lace, and each had its appropriate name, such as duchess, the capuchin, the cabbage, the asparagus, the cat, the organ-pipe, the first and second sky, and the mouse, a little bow of nonpareil fixed in a mass of frizzed hair that was arranged below the curled fontanges.

[1] *The Book of Costume*, "A Lady of Rank," p. 235.

Foot-gear and Accessories.—Slippers had heels often measuring six inches; they were made of colored satin to match the costume, and many good examples may be found in the Musée Cluny, in Paris; with these were worn stockings of one color, with clocks of another. Small feet were considered the thing, and many women bound theirs with bands of their hair to make them smaller; this, in connection with high heels and the very tight lacing, made the women so uncomfortable that they often fainted. Patches had been discarded almost entirely by the Englishwomen, but they were still used in France; they were named according to their position on the face: at the corner of the eye "passionée," in the centre of the forehead "majesteuse," at the corner of the mouth "baiseuse," on the nose "effronter," and on the lips "coquette." [1]

The wearing of masks was governed by a decided etiquette: they must be removed when courtesying to any one, especially royalty, and where persons of rank were present, except when riding in a coach. Fans were much in demand on account of the extreme discomfort of tight lacing and high heels.

While Louis XIV was under the influence of Mme. de Maintenon, "the eminent refrigerator," as she is called by Robida, fashions became much more simple and austere, colors were sombre, flowered stuffs and gold and silver brocades disappeared, dress still held its former pomp and formality, but had a sumptuous severity.[2] With the passing of Mme. de Maintenon this again changed, and the close of the reign of the Sun King was one of great pomp and splendor.

Men's Dress.—About 1660 the dress of the men underwent a change also, and the forerunner of the modern frock

[1] *The Book of Costume*, "A Lady of Rank," p. 236.
[2] *Yesteryear*, Robida, p. 135.

coat made its appearance. This change "separates the old world of dress from the new; it is the advent of the frocked coats, the ancestor of our frock coat." [1] It seems to have been borrowed from the Persians and to have originated in England, where it took the form of a long coat, with skirts slightly flared and reaching to the knee (see Appendix, Plate IX). It buttoned up the front to the neck, where it finished with a stock and cravat of lace; the sleeves were long with flaring cuffs, which sometimes turned back, and were buttoned to the sleeve itself with two or three buttons; the full ruffled sleeve of the shirt showed below and fell over the hand. When this coat was left unbuttoned it showed the long, straight vest, which was elaborately embroidered, or set with precious stones and often fastened with diamond buttons.

Petticoat breeches were still worn with this costume, and they finished just above the knee, where they were decorated with ribbon rosettes. Much elaboration and decoration was used on the coat, especially in France, where the skirt was fuller and shorter, and heavily embroidered. The first fashion-books that were printed were brought out at this time by the king, for the benefit of the men of his court.

Head-gear.—Huge wigs remained in fashion; they took many forms, the most popular being the one with long curls which hung over the shoulders and often to the waist in the back, the front being made with shorter curls. During the reign of Charles II they were often ornamented with clusters of ribbons. They were expensive, costing as much as one hundred pounds. Pepys, in his diary of October 30, 1663, mentions paying three pounds for one wig and forty shillings for another, and says: "I have worn neither yet, but will begin next week, God willing."

[1] *English Costume*, Calthrop, p. 369.

Each class of society had an especial shaped wig, and in England the judges and barristers still wear them when attending court. Various names were given to them, such as

Perronneau. Girl with a Cat. Illustrating children's dress during the reign of Louis XV.

the comet, the cauliflower, the ladder, the she-dragon, the chancellor, the cut bob and the long bob. Hats had wide brims and were often turned up to form the tricorne; they

were loaded with plumes of all colors and had a jewel on the front of the hat or on the turned-up brim.

Foot-gear.—Little change seems to have been made in the shoes and hose; the former had square toes and high heels; the bow at the front of the long tongue had become smaller. They were occasionally made of colored leather and cut low at the side to show the stockings; rose color seems to have been popular for hose. Robida describes a pair of shoes in the Musée Cluny as having black ornaments on tan leather.

Louis XV, 1715–1774.—If fashion at the end of Louis XIV's reign could be called solemn and pompous, that of the regency and Louis XV's might be termed gay and frivolous. Society seems to have broken loose after the strict influence of Mme. de Maintenon and run riot for nearly a century, until the Revolution brought the people to their senses again.

Materials.—The texture of the materials changed; the heavy brocades and stiff silks of the former century disappeared, and in their place came soft silks, with small bunches of flowers brocaded or stamped on light-colored grounds, India muslins, or "indiennes," colored prints of cotton, manufactured by Obercampf, and laces with net foundations, in the form of flouncing. Ribbons were still used, but not in such profusion, and they were often combined with artificial flowers, a new form of decoration which was taking the place of the elaborate embroideries of the preceding century.

Women's Dress.—The leading characteristics of the eighteenth century seem to have been the pannier and the return of the vertugadine. About 1711 panniers made of stiffened linen made their appearance. These increased in size until in 1730 they measured six feet in diameter. They

extended on the hips and at the back, and a certain type of dress was designed to cover them. Unlike most fashions, this one was introduced into France by two Englishwomen, who appeared in the Garden of the Tuileries wearing the "farthingale," as it was called in England. They caused much excitement, and finally had to be protected by officers of the guard.[1] The name "criard" was given to this style, because of the noise that was made when the women moved; eventually, as they increased in size, a cage of willow or whalebone was used to hold them out, making a short woman look like a moving ball. In order to allow women to sit down, the arms of the Louis XV chairs were cut partly away. Edicts were passed forbidding the princesses to draw their chairs near that of the queen, as their panniers would interfere.

They became the dread of husbands and the ruin of homes and the misery of the passer-by. Two women could not walk abreast without taking up the entire walk. An amusing story is told of a sailor who wished to pass two ladies who were walking in Paris; he looked from side to side, and finally solved the problem by jumping over the panniers between them. They were called "extinguisher" and "elbow," on which the elbow might be rested or supported. The trade in whalebone was so great that a company was formed in East Friesland, and the government of the Netherlands authorized a loan of 600,000 florins to support the whale-fisheries.

Little change was made from the typical dress of Louis XIV, except in the kind of materials and the mode of trimming. Flounces took the place of the heavy embroidered bands on the underskirt, and were made of the same materials as the skirt or of lace; they were also used in the form

[1] *Yesteryear*, Robida, p. 141.

of puffs on the looped-up overdress, which had discarded its train. The ruffles at the elbow of the tight sleeve in-

Illustrating the pannier as worn in England during the eighteenth century.

creased in number and fulness, and the square neck had a ruffle, generally of lace, which laid up on the neck.

As the pannier increased in size the style of dress changed,

and a loose, flowing garment called "robe volontes" took the place of the more formal and snug-fitting gown; this is the one still known as the "Watteau." It hung from the square neck rather straight in front, and with a deep plait at the back, and was unconfined at the waist. It was made of the light-weight materials described before, and decorated with ruches of lace or gauze, put on in curves or festoons and ribbons combined with artificial flowers.

Young girls wore gowns of white gauze or embroidered muslin over slips of colored silk. The sleeves were tight at the top and flared at the elbow, where they were filled in with ruffles of lace, and a ruche of lace encircled the neck, forming a small ruff. A woman dressed in this manner must have looked like an animated pyramid. For an outer garment a short mantilla made of light-colored silk and edged with ruffles, with an attached hood, also ruffled, was worn in warm weather. Long cloaks, with hoods held out about the face with a hoop of brass, were also used, and in winter furs were worn extensively, large muffs being carried to cover the bare arms. Pelisses trimmed with fur, and buttoned from the neck to the hem, kept these fair ladies warm.

Head-gear.—The hair was being dressed more conservatively. It was often worn parted in front, with long curls at the back, which were partly concealed by a flowing veil, or it was drawn up on the top of the head and ornamented with strings of pearls or rows of diamonds and even twists of different-colored hair, called "postiches." Some of the pictures of that day show the hair powdered. In England a close cap with a frill and long tabs hanging down to the shoulders was worn, and over this, out-of-doors, a straw hat was tied on under the chin with ribbons. These hats and hoods for winter seem to have taken the place of the velvet and felt hats worn formerly.

By 1770 monumental head-dresses were in full force, although in 1730 there is an account of its taking a day to

Epoque Louis XVI (1775). Showing exaggerated style of hair-dressing.

complete this work of art, and report says that the Countess of Mailly retired to rest at night with her hair dressed and wearing all her diamonds. It was no uncommon thing for the hair to remain dressed for a month. Ladies were very

dependent on their hair-dressers, who became most impertinent in consequence, and would often leave when the hair was half finished; the wives of the wig-makers seem to have been preferred to the men. Some of the head-dresses were a half-yard high, and were built up on structures of wire or tow. The hair was arranged in "great curls, rolls, and bobs, etc., with false hair added, the whole freely plastered over with powder, pomatum, etc., decorated with huge bows, ribbons, feathers, and flowers." [1]

Hair-dressing was considered an art, and was compared to that of the poet or painter.[2] A lawsuit between the ladies' hair-dressers and the barbers brought out the fact that there were 1,200 of them in Paris alone.

It was a difficult matter for the great ladies of the time to get themselves transported to and from the elaborate functions which took place. Their beautifully painted and gilded coaches were hardly large enough to hold their enormous panniers, and they were often obliged to kneel on the floor or put their heads out of the window on account of their towering head-dresses.

Accessories.—Powder, rouge, and patches were still used to excess, and a great lady was never seen without her box of rouge and patches.

This was the century of the fan, although it had been in use ever since Catherine de Medici introduced it into France. Many artists of the day, Watteau, Lancret, and others, decorated them, and they were mounted on carved sticks of ivory and mother-of-pearl. In the hands of the ladies of the time they swayed the destinies of the world, in art, letters, and politics.[3] Jewels in great profusion were worn; rubies,

[1] *Chats on Costume*, Rhead, p. 260.
[2] *The Book of Costume*, "A Lady of Rank," p. 243.
[3] *Yesteryear*, Robida, p. 154.

emeralds, and diamonds were set in gold, which was chased in designs of garlands or flowers to best show them off. Imitation jewelry appears for the first time, pearls made from whitebait, a very small fish, and imitation stones called "temple jewelry."

Men's Dress.—The principal change in the costume of the men during the reign of Louis XV seems to have been in the length and fulness of the coats; as the size of the pannier increased, so in proportion did the fulness of the skirt of the coats of the men. They were held out with buckram, and also by laying the stiff brocade which was used in plaits on the hips. The vest was still long, and was buttoned with four buttons at the waist-line, being left open at the neck to show the frilled shirt-front and cravat of exquisite lace. This was held in place by a black velvet bow, which was often a part of the ribbon used to tie the queue of the powdered wig. The coat and vest were elaborately embroidered and trimmed with gold lace or galloon, and often a fringe of gold finished the lower edge of the vest. Pockets with deep flaps and turn-back cuffs were buttoned onto the coat with from three to five jewelled buttons. Deep ruffles of lace finished the sleeve, drooping over the hand.

The breeches had lost most of their fulness and were fitted close at the knee, where they were closed with several buttons. Ribbon decorations were superseded by buttons in nearly every case. A sword was carried with this costume, being brought through the plaits at the side of the coat; it helped to hold out the skirt. The long coats made any outer garments unnecessary except in very cold weather, when longer cloaks were worn.[1]

Head-gear.—The huge curled wigs of the former reign were gone, and in their place had come the powdered wig

[1] *Chats on Costume*, Rhead, p. 104.

with the queue. This type of wig underwent many changes, but these were principally in the way in which the hair was arranged at the side of the face and the length of the queue;

Exaggerated head-dresses and pannier during the eighteenth century.
From *Zur Geschichte der Costume.*

the latter was sometimes enclosed in a bag and sometimes tied at the back with a black bow. Hats were still three-cornered, the brims being narrower, and in most cases bound with gold galloon. They were trimmed with flat rosettes of ribbon, instead of plumes, and were generally carried in the hand, so as not to disarrange the wig.

Foot-gear and Accessories.—Very little change in foot-gear is noticed; the stockings were clocked and extended over the cuff of the breeches; the shoes were still low, but with heels much higher and painted red, and buckles were beginning to replace the bows and rosettes in front. The exquisites, or dandies, carried lace-trimmed handkerchiefs, muffs, and canes; snuff-boxes with beautifully painted tops were used by men and women, and the custom of taking snuff was considered very elegant.

1774–1789, Louis XVI.—Marie Antoinette was the last queen in France responsible for setting the fashions; her word was law to all the ladies of that day. Her influence was felt while she was still the dauphiness, and her slightest caprice was followed. Her reign was short, but versatile, and fashions followed each other in rapid succession, from the overelaborate pannier gown of Louis XV to the rather masculine attire borrowed from the English. At times she seems to have wished for a less formal and stilted existence, and her attempt to lead the simple life brought about the experiment of the Farm at Versailles. This, of course, was the farm of the "comic opera," not the reality of France of that time, but its influence was felt by the introduction of peasant types into the dress of that period.

Materials.—The materials used for gowns were much the same, but they had acquired peculiar names. All the colors of the rainbow were there, and named for events which occurred and novels which were written. "Puce," or flea-color, a rather dark brown, was one of the favorites, after Louis XVI admired the queen in a dress of that color. The bourgeoisie adopted it, as it did not show soil as easily as the lighter colors. "Canary's tail," "stifled sigh," "lively shepherdess," a green-and-white striped silk, "carmalite," and many others too numerous to mention, were among the

strange names. Stripes of all kinds were used for the costumes of men, women, and even the children. Gauze, lace, and fur served to decorate, combined with artificial flowers

Panniers during the reign of Louis XVI.
From *Zur Geschichte der Costume.*

and ribbons. The day of the heavy embroideries and jewels had passed, and in its place had come that of light and airy trimmings.

Women's Dress.—Watteau gowns were a thing of the past, and the tight, pointed bodice had returned. The neck was cut square and very low, and the sleeves were tight to

the elbow, where they finished with several very full ruffles of lace; the neck was also edged with lace, and a narrow ruffle finished the edge of the vest, which was generally laced

Extreme styles during the reign of Louis XVI.
From *Zur Geschichte der Costume.*

together with ribbons. Panniers still held sway, and the upper skirt of brocaded or printed silk was looped up over a skirt of another color or, for plainer dress, of the same color. Skirts were very long and much decorated with ruffles, festoons, and garlands. As the head-dress increased in height, the skirts of the gowns grew shorter, and by 1780 they were

about ankle-length; the bouffant pannier trimmed with puffs or ruffles gave a most grotesque appearance to the figure.

This seems to have been the last fling of the pannier. Some authorities say that the actresses refused to wear them, and others that Rose Bertin, the celebrated modiste of that time, decreed otherwise; at any rate, they were given up, and skirts became long and clinging. The bodice shortened and was buttoned up double-breasted, the sleeves were tight and lengthened to the wrist, and the neck was finished with a very bouffant fichu, which gave the figure a peculiar high-chested appearance. To add to the masculine effect of this costume two watches with fobs were worn at each side of the belt, and a long cane was carried. Eventually the fichu gave place to the English fashion of waistcoat and frock coats, with large turn-down collars. For outer wear these coats often had triple capes, and were closed with two rows of large buttons. They fitted close to the figure and were long in the back, something like a man's dress coat (see Appendix, Plate X). There was still a strict etiquette observed in regard to dress, and a distinction was made between full and half dress; this had held since the days of Louis XIV and it continued to the days of the French Revolution.

Head-gear.—The art of the hair-dresser reached its zenith about 1772. They were "taking women's heads for the parade-ground of their maddest whim"; they "loaded them with the most absurd inventions under the pretext of beautifying them"; they "transformed them into landscapes, or, indeed, into sea-pieces"; they befeathered them, and raised them up to a fabulous height, "erected edifices upon them, with little cardboard figures of men and women."[1] This absurd style lasted for twenty years, although

[1] *Yesteryear*, Robida, pp. 160–161.

there seems to have been some changes, as mention is made of the queen setting the style for short hair, called "coiffure de l'enfant," after the birth of one of her children. Another style of hair-dressing that has been made familiar through the portraits of that period was called "herisson," or "hedge-hog"; the hair was curled and piled on the top of the head, and was encircled with a band of ribbon or wreath of roses; that style was not always powdered.

The fashion of wearing high feathers in the hair was also set by Marie Antoinette, when she was the dauphiness; these feathers were very expensive, sometimes costing the equivalent of $250; they were used only for full evening dress, and a gathering of ladies in the Salle de Glâce at Versailles must have looked like a forest of colored plumes.

Léonard stood at the head of the hair-dressers, and Rose Bertin dominated the art of dress. The doorways had to be made higher as well as broader, and much trouble was found when the ladies rode in their carriages. To add to their troubles, enormous hats were designed to wear on top of these piles of hair. They were trimmed with the same absurdities that had decorated the hair, one having a man-of-war, with cannon on the brim. Perhaps the most celebrated of all these grotesque masterpieces was that called the "Belle Poule"; it represented a full-rigged ship on a sea of hair, arranged in rolling waves, and was designed to commemorate the victory of the *Belle Poule* over the English frigate *Arethusa* in 1778. It was not until the managers of the theatres began to object to these monumental head-dresses that they were given up, and the ladies adopted the "cadogan," an English style, similar to the wigs worn by the men. The hair was still powdered, but it was bunched out at the side and braided or curled, and looped up at the back.

There must have been a great deal of rouge and powder used, as Lady Mary Wortley Montague describes the Pari-

Epoque Louis XVI (1778). Exaggerated style of dress.

siennes of that day as looking more like "skinned sheep" than human beings, with their "woolly white hair and fiery red faces."

Men's Dress.—There seems to have been less change in the dress of the men, except that it was beginning to tend toward the plain dress that came into fashion with the Revolution. The skirt of the coat was not so full, and was becoming shorter, and eventually it was cut away in front, but left long in the back, where it was slit to the waist-line, two buttons appearing at that point. These, according to Webb, were used to button back the skirt of the coat when on horseback. The vest was much shorter and was cut away at the bottom and at the neck, where the stock and cravat of lace showed; the coat had acquired lapels and a turn-down collar. The breeches were tight and buttoned below the knee; high boots, or long stockings and low shoes with buckles, were worn.

Head-gear and Accessories.—Like the women, the principal changes in style came about in the wigs; they were still powdered and had a queue, which was tied with a black ribbon, but the arrangement about the face changed and the length of the queue. Hats were still tricorne, or else turned up sharply front and back.

Two watches with heavy fobs, often made up of all sorts of baubles, or "breloques," as they were called in France, were carried in pockets at each side of the breeches.

In the century and a half which has been covered in this chapter many changes have taken place, but through it all runs the same sort of extravagance and lack of consideration for the masses of people who were toiling that a few of those at the top might live in luxury. That France did not realize the condition of her peasants is shown in the remark of Marie Antoinette when told that her people were starving for lack of bread; "Why do they not eat cake?" was her reply. Fashions followed each other in such rapid succession that it is impossible to describe all the minute changes

in detail which took place; only the distinct characteristics have been touched upon.

CHAPTER X

1. How do the materials used during the period of Louis XIV compare with those of the present day? Describe some of them.
2. What influence did the extravagance in dress have upon industry in France?
3. Describe the transition in costume from the loose, comfortable dress of the former period to the formal dress of Louis XIV.
4. At what later period was the style of Louis XIV revived?
5. Describe the typical head-dresses of the period for men and women.
6. Compare the costume of this period with the Elizabethan.
7. Trace the use of cosmetics, patches, masks, and fans through the centuries of costume.
8. What influence did the various mistresses of the king have upon dress?
9. What garment in men's modern dress had its beginning at this time?
10. What effect did the extravagance in dress during the reigns of the Louis's have upon the people of France?
11. In what way did dress design change during the period of Louis XV and XVI?

XI

THE FRENCH REVOLUTION

THE DIRECTORY AND THE EMPIRE, 1789–1814

"The ideal of life that worked in men's minds beneath all the horror of that time was freshly translated into dress. Having got rid of the tyranny of the aristocracy, all luxury, folly, and artificiality were to be done away with."

"*Modes and Manners*," *Fischel and Von Boehn.*

With the rise of the people against the house of Bourbon, we find many changes in France, and their influence was felt through many countries. "On the 14th of July, 1789, the Parisians made open display of their demands in the streets of their city and gave the signal for the fall of a whole social system by their attack on the Bastile."[1]

Extravagance in architecture, furniture, costume, and mode of living being at its height, all this was to be done away with, and a period of the strictest simplicity was to follow. Titles were dropped by all of the upper class who survived the guillotine, and men and women were addressed as citizen and citizeness. The words "Liberty, Equality, and Fraternity" were on every tongue, and the tricolor was seen everywhere. "One of the first acts of the General Assembly was the abolition by solemn decree of all distinction in the dresses of the classes."[2]

Rousseau in his writings had made an appeal to the people to drop the artificial in life and return to nature and to simplicity. His teachings were beginning to bear fruit, especially in the care and education of children. In France the boy and girl ceased to be an exact copy of their parent and

[1] *Modes and Manners*, Fischel and Von Boehn, vol. I, p. 2. [2] *Ibid.*, p. 90.

were dressed in a way suitable to their years. England had adopted this style some time before, and added her influence to that of Rousseau.

Materials.—The manner of living was also simplified, but this unfortunately lasted but a short time. Simplicity was the key-note in costume, and dark colors and cheaper materials, especially cotton, were taking the place of the silks, velvets, ribbons, and laces of the former reigns. Fashion still mirrored the events of the times, both in the names of materials and the articles of apparel; the whole theory of it was based on the assumption of equality in dress; "all classes were mingling, willingly or unwillingly, through love or fear; and many wealthy persons rigidly adopted the simple attire." [1] The tricolor, or the national cockade, appeared on every costume, as it was exceedingly dangerous to be seen without it in the days when one government succeeded another in such rapid succession.

Women's Dress.—Women were too busy or too poor to take the trouble to change fashions as often as had been the case in former years, so we find little or no change taking place between 1789 and 1793. Straight lines had taken the place of panniers a few years before, and a masculine type of dress, borrowed from the English, had been the result. Now women were looking for comfort as well as simplicity, and had given up the stiff stays that were necessary when wearing the pointed waist and the pannier. Gowns were made with bodices cut short in the waist and with sleeves to the elbow; the neck was low and still finished with the fichu; the skirt hung plain and straight from the high waistline, the hoop or vertugadine having gone the way of the pannier. Little or no trimming was used, except an occasional ruffle at the edge of the skirt. The cotton materials

[1] *The History of Fashion in France*, Challamel, p. 182.

were printed with the national trophies and revolutionary symbols, or with red, white, and blue stripes, and a bunch of tricolored flowers placed at the left side above the heart showed the wearer's patriotism.

In 1791 shops were established in Paris where ready-to-wear clothing might be purchased. The best known of these were run by Quénin, who supplied the men, and Mme. Teillard, who catered to the wants of the women. Printed lists of prices were sent out by both of these shops.

Costume of the period of the French Revolution, 1790.

Head-dresses.— The style of hairdressing also underwent a change, and instead of the huge piles that had been in vogue a short time before, the hair was worn low in front and hung in clusters of curls behind. Powder had gone with

the other symbols of aristocracy, and for the first time in years the hair showed its natural color. Straw bonnets with high crowns and large flaring brims were used for a while; they were remnants of the huge, overtrimmed hats of the time of Louis XVI, and soon disappeared, to be followed by lace and muslin caps, the most popular of these being the mob-cap, with a deep lace ruffle around the face and neck, now known as the "Charlotte Corday"; this was ornamented with the tricolored cockade or rosette.

Men's Dress.—The Revolution brought about the greatest change in the costume of the men. Dark colors, generally black, were in evidence, and cloth and leather took the place of silk and velvet. All furbelows, ruffles, laces, and ribbons had disappeared, they being considered aristocratic and not suitable to the dress of a democratic citizen. The breeches lengthened until they reached the ankle, a style borrowed from the English sailors, or, as Calthrop declares, invented by Beau Brummel for common wear. This, of course, is not the first time that long trousers, or pantaloons, as they were called, were worn. They were considered a mark of the barbarian by the Romans, and were worn by the early Asiatics and the Persians, but they now became the forerunner of the modern plain dress for men; for while the knee-breeches returned for formal dress and are still worn in England for court dress, the long trouser was used for informal dress and went through many changes until it finally reached its present style.

The name pantaloon was first used as a term of derision or ridicule; it came from the character of Pantaloon, a clown, familiar to the readers of Italian comedies of the seventeenth century. For many years after the introduction of pantaloons they fitted very snugly to the figure, and were generally buttoned above the ankle.

The style of coats had not changed except in the material and color. They were cut away in front at a rather high waist-line, and had a narrow tail at the back with the plaits pressed flat from the waist; they closed in front with four or five large buttons. The collar was high, and turned over squarely where it met the large revers. A waistcoat of fancy material, also buttoned and a trifle longer than the coat in front, was open at the neck, where it showed the white stock collar and small cravat of lace. The cuff had gone and several small buttons closed the sleeve at the wrist.

Head-dresses.—In England the powdered wig was still worn, but France seems to have discarded it with the rest of her aristocratic paraphernalia, and hair in the natural color prevailed, sometimes short, and sometimes long and tied behind in a queue. Black felt hats, turned up in the front, and ornamented with the tricolor cockade, were worn by all men, young and old, of high and low estate.

Foot-gear.—High leather boots with close turn-over tops, generally made of a different colored leather, came up over the long, tight pantaloons, the heels were rather low, and the toes square.

The Directory.—As a protest against the simple life that had been forced upon them during the first horrible years of the Revolution, the Parisians started a whirl of gaiety and pleasure as soon as the government became a trifle more stable. They danced and danced, and open-air pavilions were much in evidence. At the Elysée National, once the Elysée Bourbon, the music was led by a negro, Julien.

One of the most aristocratic of these dance-halls was called the "Bal des Victimes"; it was held at the Hotel Richelieu, and could be attended only by those who had lost a relation by the guillotine. A new style of hair-dressing originated here, when the men cut their hair short, to simu-

late the fashion that had been designed by Sampson, to distinguish the victims of the Revolution. Even the women

Paris dress during the Directory, showing return to the classic.
From a fashion-plate.

took this up, and shaved the back of their hair, and this style was soon known as "coiffure à la Titus." It was a

time of great license; women set aside all edicts for the regulation of "virtue and morality," and as a result very little politeness or consideration was shown them by the men.

Women's Dress.—Women began to dress to charm; there had been a return to nature, and this showed in the adoption of classic dress. This style might well be called undress, as they vied with each other in discarding garments and reducing the weight of those retained. "In the beginning these garments left the body free, followed its outlines, and were well-nigh transparent in texture, they drew their inspiration from nature and pagan mythology; they aimed at concealing nothing, and followed the harmonious lines of Grecian beauty." The skirt was scant and hung from a high waist-line trailing at the back; the neck was low and round and the sleeves were small, short puffs, or long and tight, reaching to the wrist; with the short sleeves were worn long gloves of kid.

The materials used were sheer embroidered India muslin, painted gauze, lace, and light-weight cottons. The underclothing consisted in most cases of flesh-colored silk tights. Often the skirt was slit to the waist on one side and showed the lower limb. Jewels were much sought after, and women spent ruinous sums on diamonds, jewelry, and flowers. They even went so far as to wear rings on their bare toes and bracelets on their ankles. Some of the gowns had no sleeves and were caught together at the shoulders with cameo brooches, like the Corinthian chiton of the Greeks, and when not split were draped on the left side to show the limb to the knee.

The weight of a woman's costume, including shoes and ornaments, was often as low as eight ounces, and several women appeared in public with nothing but a chemise in

order to win a wager. Trains became so exaggerated—"six yards for ordinary wear" and "fourteen yards for dress occasions"—that they had to be wound around the figure several times and then held by the end; or they were thrown over the shoulder of the man when dancing. Heelless slippers, or Grecian sandals, were worn with white stockings, or soles were strapped to the foot by crossed ribbons.

The cost of these costumes was enormous; "gowns of Indian calico cost 2,000 francs, or 6,000 to 8,000 if embroidered and with a train." The trousseau of Marie Louise included a gown embroidered in silver and gold tinsel which cost 7,400 francs, one of pink tulle at 4,500 francs, and one of blonde lace at 6,000 francs. Laces were highly prized, and those belonging to Marie Antoinette were owned by Mlle. Lange, the mistress of the Deputy Mandrin. The most valuable of these laces finally came into the possession of the Empress Josephine, and were valued at from 40,000 to 60,000 francs.[1] Part of this expense was due to the low state of the currency, as paper money had taken the place of gold and was much lower in value.

Head-dresses.—Hair was being powdered, and a craze for wigs of all sorts and colors had developed. Mme. Tallien had "thirty, of every shade of light hair." The hair was curled and banded with ribbons or jewels, à la Grec, a diamond crescent being a favorite ornament. This style was finally supplanted by the "Titus" described before.

Felt hats, like those of the men, were trimmed with flame-colored ribbons, and toques made of light-colored silks and satins were ornamented with white aigrettes. Close straw bonnets with high square crowns were decorated with flowers and ribbons and tied under the chin. A little later caps of all descriptions replaced the hats and bonnets. The most

[1] *Modes and Manners*, Fischel and Von Boehn, pp. 107–110.

popular of these fitted close to the head like an infant's first cap, and was made of lawn and trimmed with lace, or of

Small bonnets similar to an infant's cap.
From a fashion-plate, 1799.

velvet in green, violet, black, or cerise, with the seams covered with a flat galloon.

For outer garments over these very thin gowns a scarf of cashmere, silk, or other light-weight material was used, similar to the Greek himation. Huge muffs, like great barrels, nearly a yard long, were carried. Needless to say that the women of that time had very delicate constitutions, and many died of pneumonia and other lung troubles. The physicians were loud in their demands for more clothing. Delsarte declared that he had seen more young girls die of nakedness and gauze during the reign of this style of dress than during the forty years before.[1]

It was the fashion for women to eat very little while in public, although Uzanne asserts that they had very healthy appetites in private, and ate heartily, which was necessary in order to prevent the chest attacks which were so prevalent. He describes the women as being "buxom, healthy, loud-voiced beings, masculine in their ways, broad in their talk, and opulent of charm."

Men's Dress.—Very little change took place in the costume of the men during the years of the Directory, except in the size and style of the neck-cloth and the color and materials used in their clothing; this is especially true of the vest or waistcoat. The dandies, or "Incroyables," of France, often had three layers at the lower edge of the vest, each of a different color, and one below the other; "in 1791, green, yellow, and mother-of-pearl was considered very chic." These vests had high turn-over collars, which showed inside the neck of the coat.

The stocks were built out about the neck; a padded silk cushion was first adjusted; this was concealed by a huge muslin cravat, and that in turn was covered by a figured silk handkerchief which came up over the chin, giving a goitre-like appearance to the neck. A jabot of lace filled in

[1] *Fashion in Paris*, Uzanne, p. 17.

the opening of the vest. The Incroyables exaggerated the size of the revers and the collars of their coats, and sometimes their coat-tails were so long that they had to pick them

Dress of men and women during the Directory.
From *Zur Geschichte der Costume.*

up as the lady did her train. The coats fitted very snug at the waist-line, and corsets were often worn to make their waists smaller. England was still the criterion for men's fashions, and the styles for top-boots and even top-hats were borrowed from there.

The Empire.—If all that was Greek dominated dress during the Directory, Rome had the same influence during the Empire. The little Corsican general was making order out of chaos, and, as Uzanne says, "he brought the licentious freedom in which the population had run riot under control, and endowed the nation with its civil rights, more precious an hundredfold than any rights political." Fashion became less frivolous as the every-day life became more stable.

Napoleon was as fond of pomp and show as Louis XIV had been, and dress assumed much of the gorgeousness that had been discarded a few years before. Velvets, silks, laces, and embroideries came into their own, and the silk industry in France, which had been practically ruined during the Reign of Terror, was resumed, and many other industries were started. Artificial flowers, then much in demand, were made by a clever chemist and botanist, Séquin, and silver flowers made by him took a prize at the Industrial Exposition of 1802. Cashmere shawls were the rage; many of these were brought into France from Egypt in 1792–1802. This industry was introduced into France by Louis Ternaux, who imported goats from Thibet. The government, realizing that there was much revenue from the manufacture of cotton, set up factories at Rouen, St. Quentin, and Tarare, which flourished under the First Empire, and clothed nearly all the women of France.

Women's Dress.—The day of the diaphanous gown was over, and while the style of dress had not changed to any great extent, the materials had. Women began to tire of the plain skirt, and the first noticeable change came when they added a short tunic to the Greek dress; gradually this was lengthened until it formed an overskirt which was open in the front. Color and heavier texture were introduced through this means, white being the favorite for the under-

dress. The waist was still very short, and the skirt had grown shorter, showing the feet. The neck was cut very low

Costume of the First Empire showing ruff.
From a fashion-plate, 1802–1803.

or very high, the latter finished with a ruff made of lace and called a "Betsy," after Queen Elizabeth. Sleeves were short

puffs for ceremonial costumes, and long and tight for the street or at home. Often more than one gown was worn at a time, one over the other. Mme. Récamier attended a ball

Costumes of the First Empire.
From *Zur Geschichte der Costume.*

in a very splendid velvet dress, which she removed when the dancing began, and appeared in a ball-gown of embroidered white silk.[1]

The cost of these gowns was still very great; the coronation robes of Napoleon and Josephine, made by Leroy and

[1] *Modes and Manners*, Fischel and Von Boehn, p. 114.

Mme. Raimbaud, cost 650,000 francs. The red velvet court train of Josephine and the cape-like robe of Napoleon were

Ball costume during the First Empire.
From a fashion-plate, 1801.

lined with ermine and embroidered all over with gold bees. Each of the ladies in attendance received 1,000 francs to be

spent on her costume. Napoleon was a dictator in fashion, as in everything else, and no lady dared to appear in his presence wearing a gown more than once.

For outer covering shawls were in great demand, and much art was shown in the way these were draped; ladies even went so far as to take lessons in the art of draping and posing; large sums of money were paid for these shawls. For outer wear, besides shawls, the spencer, a short jacket, with sleeves reaching to the wrist and made of colored silk or cashmere, was much liked. The longer pelisse was also made in color and of heavier material, and either lined and trimmed with fur, or simply lined with lighter-colored material. The sleeves were wide and turned back at the hand, and the coats had round, cape-like collars.

As Napoleon returned from his different campaigns, styles felt the influence of the countries where he had been, and Oriental fashions, Spanish, Italian, Turkish, and English followed in rather quick succession. The Empire style is so familiar to all that it is unnecessary to go into many particulars.

Head-gear and Accessories.—By 1806 the style of dressing the hair had become very conservative; it was held close to the head in flat curls, and these were kept in place by a net; braids of hair were also used, but kept flat to show the contour of the head. Classic coiffures, banded with fillets or broad ribbons, are shown in many of the portraits of the day, such as Mme. Vigée Lebrun, Mme. Récamier, and the Empress Josephine. These were painted by the celebrated painters, David, Gerard, Sir Thomas Lawrence, and Mme. Vigée Lebrun. Hats had given place almost entirely to bonnets of the coal-scuttle type, the brims rather straight and very deep, almost hiding the face; these were trimmed with high-standing feathers or flowers, and covered with a

veil; a few straw hats and turban-like toques were worn when Turkish fashions prevailed.

The use of powder and rouge had almost disappeared. Napoleon and Josephine had started a crusade for cleanli-

A hat-shop in Paris during the First Empire.

ness. Before this time the bath seems to have been considered as superfluous. It is reported that Louis XIV never washed himself, and Queen Margaret only once a week, and then only her hands. By 1800 soap had become an article in general use in Paris, although even then the French were not as clean as the English. Another form of cleanliness for which France is indebted to Napoleon was the frequent changing of underlinen. Josephine made three changes a day, while Napoleon made one. This necessitated

a much more bountiful supply than had been needed before, and the trousseau of Mlle. Tacher de la Pajerie, a niece of Josephine, contained underclothing worth 25,000 francs, a gift of the empress.

Valuable jewels, such as cameos of ancient design, were chosen to wear with the classical dress, and many from famous Italian collections found their way to France to grace the fair ladies of the Empire. Rings on the hands and feet, bracelets and anklets, chains so long that they might be wound around the neck five or six times and still almost reach the floor, girdles and jewelled combs and earrings with three pendants—all these and many more were worn. The value of these collections was almost unbelievable, as the gems were mostly diamonds. At one ball in Paris the value of the jewels worn was estimated at about 20,000,000 francs. Pearls were not considered fashionable, but amethysts were held in high favor. This craze for jewels was at its height from 1806 to 1809, when a reaction set in, and very few jewels appeared at the court functions.

The ladies, having no pockets in their dresses, adopted the fashion of carrying bags, called reticules, in order to have their small personal belongings with them. These were supposed to be a revival of the bag carried by the Greek women, and they were made of cardboard or lacquered tin in the shape of Etruscan vases.[1]

Men's Costume.—Although Napoleon made an effort to bring back the elaborate dress for men that had been given up at the time of the Revolution, he made little headway except in the matter of ceremonial dress and military uniforms. Men had found that plain dress was much more comfortable and more suited to the affairs of every-day life than the elaborate velvets, silks, and embroideries, and they

[1] *Modes and Manners*, Fischel and Von Boehn, vol. I, p. 126.

refused to go back to them. The dandies and exquisites, of course, followed the lead of the emperor. Perhaps the great-

Costume worn by royalists, with eighteen tucks, to show their loyalty to Louis XVIII.
From a fashion-plate, 1815.

est change took place in the way of wearing the hair; in 1806 it was cut short in the back, and had long curled locks

in front, which hung over the forehead and eyes; this was called "au coup de vent"; in 1809 it was curled and called "en cherube"; finally these gave place to the short hair-cut; that gave the wearer the least trouble and was not disarranged by the hat.[1]

A change was also seen in the stock; the pad and the silk handkerchief had gone, and a plain black silk stock wrapped twice about a standing linen collar, and tied in a small bow in the front, had taken their place; the lace cravat had become a frill attached to the front of the linen shirt.

Colors were used for the coats; dark-green, dark-blue, brown, and wine-colored broadcloth were favorites. Breeches were long and tight, and high boots were still worn. Overcoats of fur or cloth had long, full skirts, and were buttoned with two rows of buttons; they were short in the waist, and had two or three capes. England had adopted the top-hat; it had developed from the sailor-hat, the crown had grown much higher and broader at the top, bell-shaped, and the brim had become narrower and turned up at the side. Frenchmen were still using the cocked hat made familiar by the pictures of Napoleon.

Fashions were changing rapidly in minute details; Uzanne states that between 1805 and 1814 Paris fashions were never the same for more than a week. Perhaps this was due to the fact the Empress Josephine spent most of her time with her dressmakers trying different effects, and of course her word was law for a time at least. Fashion papers were published every five days to keep pace with the changing styles. Dress was still showing the influence of political upheavals, as during the one hundred days after Napoleon's return from Elba no Imperialist lady appeared without her bunch of violets. The skirts of the ladies of the royalist party were decorated

[1] *Modes and Manners*, Fischel and Von Boehn, vol. I, p. 139.

with eighteen tucks, to show their loyalty to Louis XVIII.[1] They also wore small bonnets made of white silk striped with straw, and a small cashmere shawl with a vermilion border; with this costume were worn dark prunella boots.

CHAPTER XI

1. From the quotation at the head of the chapter deduct the reason for the change in dress during the French Revolution.
2. What effect did this change have on the dress of the men? State reasons for this.
3. Describe the dress of a woman during this period. State reason for slower change of fashion.
4. In what way were children affected? How had they been dressed before this? What country was the first to feel this change?
5. Justify the statement "History repeats itself" and compare with conditions after the World War.
6. What conditions in modes and manners generally follow a period of war or business depression?
7. Why was the style of this period called the Directory or Empire? From what sources did the dress-designers get their inspiration?
8. Discuss these fashions from the hygienic standpoint.
9. Who were the "Incroyables"? Describe their costume.
10. Discuss the influence of Napoleon on costume.

[1] *The History of Fashion in France*, Challamel.

XII

1815–1830

"An ancient fashion is always a curiosity, a fashion slightly out of date is an absurdity; the reigning fashion alone in which life stirs, commands us by its grace and charm, and stands beyond discussion."

Uzanne.

Fashion again became an affair of state. Napoleon having been banished, the house of Bourbon returned to the throne of France. White, the Bourbon color, predominated in dress, and the fleur-de-lis, or lily of France, was the favorite decoration.

The people were still restless, and the country was nearly ruined by the continuous wars that had been carried on for a generation. The middle and lower classes had had a certain amount of independence during this period, and it was difficult to establish the caste system again. With the introduction of machinery in the textile industry, the merchants and shopkeepers had made fortunes, and had become a political power; they were interested in raising the status of the working classes, and establishing a real democratic government. The working classes were beginning to feel their independence and were demanding more consideration. On the other hand, the landowning class was nearly ruined, the whole population of France was diminished, and there was a general desire for peace.

The invention of the printing-press and the establishing of the free press in 1815 added to the general feeling of unrest. News was spread more rapidly and the general public was becoming better informed through the medium of books.

This led to the final downfall of the house of Bourbon in 1830.

Materials.—These circumstances had their influence on dress. The invention of machinery had made materials more plentiful and less expensive. England was supplying nearly all the countries, especially with cotton cloths. Light-weight unbleached batiste, watered muslin, embroidered organdy, and checked barege, a wool-and-silk material, were much used for the costumes. Among the heavier materials were cashmere and white merino. A light-pink silk called Levantine, gros de Naples, and plush and velvet were used principally for hats and bonnets. Gauze, crêpe, and tulle were the favorites for trimming. Materials and colors were named from events, and often from books. "Ipsiboé," "Trocadéro," "bronze, smoke, Nile water, solitary, amorous toad, and frighted mouse"[1] were some of the strange names. After the first giraffe arrived at the Jardin des Plantes in 1827, fashions and colors were called "à la girafe."

Women's Dress.—As England was furnishing many of the materials, she was also influencing the fashions to a great extent, and a more conservative style of dress resulted for a short period. For about twenty years the classic or undressed style had prevailed, showing a desire to return to nature. "Then gradually for another twenty years dress left nature farther and farther behind, until it became truly grotesque." [2]

Looking at the fashions of that day from the present day, we agree with this statement, but Robida, whose book of costume was published in 1891, says: "Grace, distinction, originality, a supple and natural elegance, well-hung skirts, extremely becoming head-dress, were among the delightful

[1] *The History of Fashion in France*, Challamel, p. 201.
[2] *Modes and Manners*, Fischel and Von Boehn.

1819. Costume Parisien.
(1837)
Chapeau de paille, garni d'un ruban de satin sous la passe.
Robe gaze de percale, à collet garni de mousseline ornature de marguerite

Transition period, 1819. Straw bonnet trimmed with satin ribbon under the brim. Dress of percale, with a collar edged with ruches of muslin, leather belt.

From a fashion-plate.

features of that period, and the women of 1830 have a right to a high place among the most charming figures of the past." In recalling the fashions of 1891, they will be found

Street costume of the late twenties and early thirties.
From a fashion-plate.

to be an almost exact replica of 1830, which accounts for his view-point. Looking at these fashions with the principles of design in mind, they will be found to violate nearly every one.

The skirt remained practically the same from 1814 to 1822, when it began to be fuller and to be held out at the bottom. The trimming at the lower edge changed slightly; it was ornamented more or less elaborately with puffs, flounces, tucks, folds, and bands cut in various shapes. It just cleared the ground, showing the feet and ankles. The greatest change came in the bodice and sleeve; the former was still short in the waist, but was fitted more closely to the figure, and it gradually lengthened to the normal waist-line. It was either very high in the neck and finished with a full ruche, or very low and finished with a turned-down collar. Sometimes both collar and ruche were worn, especially on the street. Sleeves were developing into the "leg-o'-mutton," very large at the top and tapering to the hand, as the name implies. As the sleeve increased in width at the shoulder, so did the collar or "bertha" which finished the very low neck, and the waist became more constricted.

Stays returned to favor; their manufacture was quite an art, and for the first time we find them made in two pieces, laced together at the back, similar to the modern corset, and with steel busks to fasten them in front; a small satin cushion or bustle was worn at the back to make the waist look smaller. They cost the equivalent of twenty-five dollars. The hour-glass silhouette was again in favor, the skirts having broadened at the bottom, and the doctors were starting agitations, this time against tight-lacing.

Shawls were still much in demand, although the extreme craze for them was over, and the spencer and the pelisse with three capes were taking their place. These had long sleeves to the wrist and were high in the neck; the spencer stopped at the waist-line, but the pelisse reached to the bottom of the skirt; the latter was worn in winter and was generally edged with fur. Long fur or curly feather boas, and

huge muffs of chinchilla and fox fur were coming into fashion. The boa was a characteristic of the dress of 1830; it was usually black and of a snake-like appearance; it was

Evening and afternoon dress, 1830.
From *The History of Fashion in France*, Challamel.

wound around the neck and the body, and the ends floated in the breeze.

Head-gear.—If there was only slight changes in dress, there were various changes in the arrangement of the hair and the style of the head-covering. Fashion papers paid especial attention to this part of a lady's toilet. During the early years of the Restoration the hair was arranged in curls held flat around the face and looped up in the nape of the

neck; it was ornamented with small artificial flowers, in bunches or wreaths, for full dress, and even in the house in the daytime.

A typical style of hair-dressing during the 1820's.
From a fashion-plate.

In the '20s it was parted in front, and made into puffs or curls which extended on each side of the face; at the back it was drawn up tight and smooth from the nape of the neck and arranged in a high loop or bow at the top

of the head, from this towered all sorts of decorations, such as feathers, artificial flowers, and bows of ribbon. A high comb of carved tortoise-shell held this edifice in place.

Typical hats of the 1830's.
From a fashion-plate.

The close coal-scuttle bonnet that had been worn during the classical period had developed into a bonnet with a flaring brim, which showed the face and hair in front only; this was tied down under the chin with broad ribbons and was generally trimmed with a bunch of ostrich feathers standing

high in front. The crown was often bell shape, similar to the beaver hat worn by the men, and the decoration on the edge matched the ruff that was worn around the neck.

As the height of the hair-dressing increased, the shape of the bonnets changed; the strings, instead of holding the brim down, were put on under the brim; this allowed it to stand out at the side; gradually the strings were given up, and a hat with a wide, straight brim developed. This was elaborately and heavily trimmed with ribbons, laces, feathers, and flowers, and was perched on the back of the head, the hair showing all around the front. The strings hung down the back for trimming. "It rested proudly on the head"; "it would need a poet fitly to extol the grandeur and bewail the decline of the feminine hat." [1]

Besides this large hat, the "béret," or tam-o'-shanter, was extremely popular; it was made of gauze, or Scotch plaid in silk or wool, and generally ornamented with an aigrette. Caps of muslin or lace with large frills were worn in the house; these were called "rumpled," and were almost as large as the hats; the crown was high in order to accommodate the small comb, the lace ruffle falling rather gracefully about the face.

Footwear and Accessories.—Low slippers without heels and with rather square-cut toes went with these costumes. As the dresses became shorter, more attention was paid to the dressing of the feet. The slippers were generally laced on with crossed ribbons. The fashion-plates show them in black and colors to match the costume, but the stockings seem to be nearly always white; high shoes, or gaiters, as they were called, appear occasionally, and seem to be made of cotton rather than kid; prunella, a twilled material with a satin finish, was much used; these gaiters were made with

[1] *Yesteryear*, Robida, p. 228.

elastic on the sides, or were laced on the side of the foot; the soles were of leather, but extremely light in weight.

Costume worn during the Second Empire, 1833.

With the short-sleeved gowns, long gloves of chamois-colored kid were worn; they were very expensive, and fashionable ladies were obliged to have a new pair every day.

The day of elaborate jewelry had passed, and necklaces of

pearls or garnets were about the only ornaments worn with low-necked dresses.

Men's Dress.—Since men had adopted the plain dress, very little change is noticed in their styles, or perhaps they are too subtle to be realized by the casual observer. The trousers were full at the waist and hip, to keep pace with the broadening out of women's skirts, and were looser the entire length of the leg; some finished straight at the ankle and some were held down under the foot with a strap. They were of a contrasting color to the coat and were of wool or cotton.

Coats were still short in the waist and cut away in front, with long, narrow tails in the back. They had broad collars and revers, and two rows of buttons in front; the collar was usually of velvet. The waistcoat, or vest, still received the major part of the decoration, and was often of figured silk; it was double-breasted and shaped into the figure at the waist-line. They were low-cut to show the ruffled shirt. Some still had rolled-over collars, which stood out slightly from the neck, and some were made without collars. High linen collars were held up about the neck with black silk or satin stocks.

Overcoats had long, full skirts, and were made in gray, buff, green, or blue broadcloth. The sleeves were rather full at the shoulder, and tapered to the wrist, where they buttoned with several buttons.

Long, full capes with deep collars were also used by the men. The hats continued to be high, with bell crown, and were made of a silk beaver, similar to the dress-hat of the present time, but with a long nap.

Boots and slippers, or low shoes, had low heels and rather square toes.

The hair was cut short in the back and left rather long

in the front, where it was curled, and small side-whiskers continued the frame of hair around the face.

Men's manners were changing; instead of the familiarity and lack of respect that they had shown women under the Directory, they were returning to the more courteous consideration that they had shown them under the monarchy. This may have been due to the attitude of the women, who were becoming an intellectual force and a political influence. Many of the most brilliant women renewed the salons of former days, and these became centres where all the intellectuals, poets, artists, and novelists, met and formed the opinions of the masses of people. Life in many ways became more simple as the middle classes gained power, for it was this class that embraced the opportunities that were opening in the field of science, arts, and letters.

With the introduction of the steamboat in the early part of the century, travel had become more easy, and many people availed themselves of the opportunity to see foreign countries, thus broadening their outlook on life.

CHAPTER XII

1. What effect did the invention of machinery have upon the life and costume of the early nineteenth century?
2. Compare the fashions of the first two decades of the nineteenth century with those of 1920 to 1924. What points of similarity do you find?
3. Justify the statement of Robida as to the fashions of 1830–1840.
4. In what way did the silhouette change? From what source did the dress-designers probably get their inspiration?
5. Describe the style of hair-dressing and head-coverings worn. Compare with those of the late eighteenth century.
6. Discuss men's dress and compare with that of the time of Charles II and to that of modern days.

7. What class of people were beginning to have an influence in politics and in framing public opinion? What effect did they have on costume?

8. Costume a play of the period of 1815–1830; give color scheme and stage-settings.

XIII

1830–1860

"A certain lady takes it into her head that she must appear at an assembly in a particular costume; from that moment fifty artisans have to go without sleep or leisure, either to eat or drink. She commands and is obeyed more promptly than the Shah of Persia, because self-interest is the mightiest ruler upon the earth."

"*Lettres Persanes*," *Montesquieu.*

Since the industrial revolution in England in the eighteenth century, machinery was fast taking the place of the old forms of hand-work. The society of the day was feeling this influence through the spread of knowledge by means of cheaper books, and the improved methods of transportation, which not only enabled the manufacturer to find a more extended market for his products, but brought the people of different countries together by travel.

In 1830 the first locomotive was used between Liverpool and Manchester; by 1837 a railroad was in operation between Paris and St. Germain, and in that same year sleeping-cars were introduced in this country between Baltimore and Philadelphia. England increased the means of communication between countries immensely, by starting the penny post, the forerunner of the present postal system. The invention of the telegraph in 1848 and the laying of the first ocean cable in 1864 revolutionized the commercial as well as the social world by giving a means of communication and information that was almost instantaneous.

Money was becoming the god, and large fortunes were made and lost almost in the same day; speculations of all

kinds were rife; the Stock Exchange and the Bourse were patronized by both men and women. Gold had been discovered in California in '49, and many persons were going out there to seek their fortunes. By 1848 the rush and turmoil of modern life had begun.[1]

With the increase in production due to the greater demand and larger field for operation, the employers had begun exploiting the workers in the factories, and now two classes, the rich and poor, or capital and labor, were most hostile to each other. Labor found that by organization it could, to a certain extent, control production, and strikes were the result; this led finally to the passing of laws to protect the workers, especially the women and children. Absolute monarchy was passing away and royalty no longer had the final word in fashion, as in everything else.

Marie Antoinette had been the last to set the styles; the Empress Josephine had only followed or adopted styles set by the dressmakers of her day. Actresses and celebrated dressmakers were beginning to have an influence on costume; Herbaut, Victorine, Palmyre, and Mme. Minette were among the names of the latter that have been preserved in the annals of fashion. Magazines of fashion were published in France and England which give an exact record of the materials used and the changes in the styles.

The ten years from 1830–1840 are spoken of as the Romantic Period by most of the writers on costume. Society became tired of the whirl of modern machinery and machine-made products, and went back to the Middle Ages for its inspiration in modes and manners. The literature of that time gives us the key to the situation. Sir Walter Scott was publishing his novels, which dealt exclusively with "the life of the knight-errant, troubadours, and chatelaines—given

[1] *Modes and Manners*, Fischel and Von Boehn, vol. III.

in a setting of secret cloisters and turreted castles." [1] These were translated into all languages and had a wide circulation.

Evening dress of the 1830's.
From *Le Follet Courrier des Salons.*

The stage also added its influence, as these stories became the librettos of operas composed by Auber, Rossini, and many others. It was a time of affectation among women, as

[1] *Modes and Manners*, Fischel and Von Boehn, vol. II, p. 52.

society liked them to be "charming, graceful, and delicate." It was the fashion to sigh, weep, and faint continually; a society woman ate sparingly, only a few "sweet-meats." Young girls were distressed if they looked healthy, and revery, suffering, sacrifice, and self-devotion were the themes of the day.

Materials.—While the voluminous skirt and large sleeves were in vogue, materials were light in weight and color; organdy, unbleached batiste, barege, and embroidered muslin were the favorites, but with the influence of the romantic and the return to mediæval fashions, materials became heavier, such as velvet, moiré, damask, and brocades and variegated silks. Colors also changed and were dark and sombre, in keeping with the affected melancholy.

Women's Dress.—The hour-glass silhouette became more and more exaggerated during the '30s. The bodice was cut extremely low and off of the shoulders; it was fitted with many seams and closed with an invisible arrangement of hooks and eyes, in the centre front or back; it terminated in a point in front and at the waist-line in the back. The sleeves continued to increase in size at the top; some finished at the elbow and some still had the leg-o'-mutton shape. They were held out at the shoulder with bags of down or by ingenious arrangements of wires. The bertha cape was still used to increase the breadth of the shoulders; it seems to have been made of the same material as the gown, ornamented on the edge with lace or embroidery, or else all of lace.

On some of the evening dresses a tucker appeared above the collar, or soft lace was brought from the shoulders straight across the front of the bodice. When the neck was cut low, the line was parallel to the waist-line in every case; this was one of the distinguishing features; high-necked

gowns were beginning to be worn out-of-doors. The skirts were made of straight breadths gathered at the waist-line,

Riding-habit of 1833.
From a fashion-plate.

and were generally without decoration; occasionally, however, a few bows of ribbon were arranged on the skirt to correspond to those on the waist.

On account of the huge sleeves, wraps had done away

with the spencer and the pelisse. Some shawls were still used, but the "bernouse," borrowed from Algiers, the "mantilla" from Spain, and the crêpe shawl, from China, were fast taking their place. Fur and feather boas were still in evidence.

For several years women had been riding horseback, and the fashion-books give quite a little attention to riding-habits. At the present day of riding-trousers the habits of the nineteenth century would be looked upon as not only freakish but very dangerous. This costume in 1830–1840 was a long, full skirt of cloth, a cambric jacket with immense sleeves and a frill around the neck which was held by a silk cravat, either matching the skirt or made of checked material. Under the skirt were worn riding-trousers of drill, and boots; a cane or crop, reindeeer-skin gloves, a silk hat, or a cap, completed the costume.

Head-gear and Accessories.—The style of hair-dressing had not altered materially, the hair-dresser still being employed to dress the hair for evening. He piled it on the top of the head in rolls and twists, and left bunches of curls hanging romantically down on each side of the face. He decorated it with feathers or wreaths of artificial flowers and leaves, and the "ferronière," a jewel hanging in the centre of the forehead by a slender chain, was revived from the Renaissance. Head-dresses increased in size as the sleeves broadened, and reached their height in 1830–1831. "Judging from the pictures of that day, this fashion was an advantageous one for the ladies. Since not being limited to material or color, they could give free play to their taste, and vanity in elaborating this setting for their faces." [1]

The broad-brimmed, overloaded hat of the last decade was replaced by the bonnet; it was usually of Milan straw, with

[1] *Modes and Manners*, Fischel and Von Boehn, vol. II, p. 114.

a wide-spreading brim and small, rather high crown; it was placed far back on the head, and much of the decoration was in the form of ruches of blonde lace and flowers at the inside of the brim, where they framed in the face. The outside of the bonnet was trimmed with standing feathers and bows of ribbon, and broad strings tied it under the chin. The turban, which had been brought over from England, was another favorite type of head-covering; this style had originated from the turbans worn by the Indian nabobs. We see many of these worn by the ladies in the portraits of Sir Joshua Reynolds. In 1837 the Indian, the Circassian, and the Greek were popular.

The shoes of black prunella and Turkish slippers of satin, with narrow toes and no heels, did not show much change in style. The dress was even with the floor once more, and only the toe of the shoe peeped out beneath its folds.

Gloves with short wrists were worn with the long sleeves on the street, but long gloves were still seen with evening toilets. Jewels were very much in evidence, and while the cost of the costumes was much lower than formerly, the value of the jewels worn had increased, and many women appeared wearing jewels worth a fortune. Necklaces, thin gold chains, bracelets, rings, long earrings, brooches, and waist buckles set with diamonds and other precious stones were the favorites. A fad was the carrying of a silver or gold bouquet-holder, and fans were also in vogue.

Dark-colored parasols were carried when walking or riding; these had been made necessary by the widening of the Paris streets by Napoleon I. The trees that had been planted only a few years were not yet large enough to shade the passer-by. In summer the whole of Paris lived out-of-doors, and the Tuileries Gardens and the Champs Elysées were crowded, especially in the evenings. All classes of society

mingled or elbowed each other, and many of the important questions of the day were discussed as the people formed themselves into groups.

Street and house dresses, showing English sleeve and new method of decoration.

From *Petit Courrier des Dames.*

1840, Women's Dress.—Costume of the nineteenth century seems to divide itself rather naturally into decades, fashions changing noticeably during those periods. In 1815

we find the silhouette straight and rectangular, following the contour of the figure; by 1830 it is puffed, round, capricious, and coquettish, and by 1845 it has again changed and become flowing, graceful, and languishing.[1]

The principal change was in the sleeve; having reached its climax in the early '30s, it began to grow gradually smaller. The whalebone or wire extenders and the bags of feathers were left out, and the fulness of the sleeve drooped from the shoulders. Gradually this was replaced by the smaller English sleeve, which was made up of a series of small puffs from the shoulder to the elbow. It finished with a ruffle, or, in the case of the dress with the high neck, reached to the wrist in a deep puff, which was held to the wrist with a frill. By 1844 it fitted the arm closely from shoulder to wrist.

There is little or no change in the waist, except that high necks were much more in evidence, and the bertha collars were fitted closer to the neck and formed revers in front which came together in a point at the normal waist-line. Evening dress still had the pointed bodice and the low, broad neck-line.

Skirts were longer and fuller, and were being trimmed with ruffles or draped over an underskirt of another color, à la Pompadour, Lavallier, or Montespan. The number of flounces increased to three or four rather wide ones, and as heavier materials were used, these added much weight to the gown, and it was found necessary to hold them out in some way, the favorite being several starched petticoats. When made of the light-weight materials, such as gauze, organdy, barege, etc., these dresses were very attractive and rather graceful, as they did not distort the figure as the enormous sleeves had done.

The waist was still compressed by means of corsets, and

[1] *Modes and Manners*, Fischel and Von Boehn, vol. II, p. 121.

dresses made during that time show a curious system of padding used to enlarge the bust. As all the fulness at the

Evening and afternoon dresses, showing ruffles used for decoration, 1840.
From a fashion-plate.

bottom of the skirt was gathered in at the waist, the hips were also accentuated, but not disfigured.

As we study the portraits painted by Winterhalter of the women of the '40s, we are struck by the grace and poise of the figures, and the sweetness and intelligence of the faces.

Head-dresses and Accessories.—The high, elaborate head-dress had disappeared with the huge sleeves, and women were wearing the hair parted in the centre of the forehead and brought down closely at each side of the face, a bunch of curls hanging over the ears, and the back of the hair rolled and held in place by a comb; a single rose or a rosette of small flowers was often added at the sides for evening dress. Some portraits show the hair braided and coiled over the ears, and a cap with lace lappets or a ruffle hanging over it. The desired effect seems to have been to hide the ears and broaden the head. Caps of every size and shape were adapted to all styles of dress.[1]

Bonnets had not changed in shape, except that the crown, instead of being high, had become part of the brim. The trimming was placed low at the side and was not so exaggerated, and a ruffle at the back, called a curtain, hid the nape of the neck. The decoration inside the brim was at the side, in front of the ears. Long veils were often worn with these bonnets.

England was having a rather strong influence on fashion in France, and her styles were always more conservative. A certain type of society woman had developed as a protest against the romantic one of the former decade. She was the forerunner of the athletic girl of this day. She rode, fenced, handled a gun, swam, and even rowed a boat. She was called "la lionne"; "like her wild prototype, she roared and bounded and plunged into the fray of Paris life." She it was who introduced the English fashions, even to the furniture and the sports, but this did not last long, for the French were not naturally as fond of sports as the English, and after "the stormy days of 1848" we find this type of woman passing and two distinct types taking her place.

[1] *Fashion in the Nineteenth Century*, Uzanne, p. 107.

The one exaggerated all styles, the other cultivated an "air of dignified reserve" marked by extreme simplicity; her "feathers drooped" and her diamonds were hidden in her hair. Black velvets of the richest texture, trimmings of the best workmanship, expensive simplicity to the last degree was the fad of this woman.

1850, The Crinoline.—The number of ruffles had increased until they covered the entire skirt; this made them extremely heavy, and a means of holding them out was sought. At first many starched petticoats were used; "in 1856 the underclothing of a lady of fashion consisted of long drawers trimmed with lace, a flannel petticoat, an under-petticoat three and one-half yards wide, a petticoat wadded to the knees and stiffened in the upper part with whalebones inserted a handbreadth from one another, a white starched petticoat with three stiffly starched flounces, two muslin petticoats, and finally the dress."[1] Contrast this weight with that of a costume during the Empire; it probably weighed more pounds than that had weighed in ounces. A deep facing of crinoline or horsehair "crin" was the first innovation; this gave the name to the style, but as this was almost as heavy as the starched skirts, the hoop-skirt, a series of wire hoops held together with broad tapes, was invented. Was it any wonder that the women of that day welcomed them with open arms, and that the inventor made 750,000 francs in a month?

Flounces were the distinguishing feature of dress during the '50s; they were used wide and narrow, some gowns having as many as twenty-five if they were made of thin materials, such as organdy or tarlatan. The Empress Eugenie appeared at a ball with a white satin gown trimmed with 103 tulle ruffles. Not only plain flounces were used, but they

[1] *Modes and Manners*, Fischel and Von Boehn, p. 57.

were scalloped, fringed, plaited, and decorated in many different ways. Some materials were printed with borders ar-

The return of the vertugadine or crinoline.
From a fashion-plate, 1852.

ranged in such a way that they could be cut and made into different width flounces.

The bodice was still tight-fitting and very snug at the waist, which was compressed by the corset. Instead of finishing with a round waist-line, it extended from four to five

inches below, and was decorated to match the skirt. The neck, if high, was finished with an embroidered collar, or a vestee of lace or embroidered lawn filled in the front; this was V-shape or formed a square neck. For evening the low neck with the bertha was still used.

The sleeves had broadened at the elbow, and were filled in with lace or embroidered undersleeves; they were called "pagoda," and added to the pyramidal effect of the silhouette. They were often trimmed with ruffles to correspond with the skirt, and some were ruffled or puffed from shoulder to wrist. The expense of these gowns, even if made of cheap material, such as gauze or tarlatan, was great; they could be worn but once, and it often took 1,100 yards to make a gown.

The amount of work that was necessary to complete one of these toilets was almost unbelievable, when we consider that it was all done by hand. Not only did the flounces have to be gathered and put on, but each one had to be decorated in some way also. A dress that made a sensation at Fontainebleau in 1858 was of maize-colored Chinese gauze, with fifteen flounces, each edged with three rows of black velvet ribbon.[1]

When the sewing-machine was introduced into Europe from America, it was probably greeted with enthusiasm, as a means of saving time, and it was responsible for the change in the form of decoration at a later period.

The crinoline held its sway, growing larger and larger, until it finally measured in its exaggerated state ten yards in circumference; three ladies could hardly get into a small room, and men were quite lost behind them, and were obliged to retire to the background. The hoop-skirts were rather difficult to manage, and a certain training was necessary in

[1] *Modes and Manners*, Fischel and Von Boehn, vol. III, p. 57.

order to handle them correctly; women were obliged to walk with a gliding step.

One of the absurd things in connection with the crinoline

Fashion-plate illustrating the exaggerated size of the crinoline and overelaboration in decoration, 1859.

was that they were worn on the stage by actresses, even when they were appearing in Greek tragedies or mediæval dramas. In the end the actresses were partially responsible for their being discarded, although authorities say that the

Empress Eugenie also frowned on them, and was the means of their being given up, by the introduction of a basque cut short back and front and having long tabs on the side. This was the death of the crinoline, although many dress-design-

Evening dress and street costume during the reign of the Empress Eugenie, 1860.

From *The History of Fashion in France*, Challamel.

ers have tried to revive it. In the study of costume it has been found to return in a different form about the middle of each century since its first introduction in 1530, so there is still time. The modern life, however, does not seem to lend itself to its revival.

In summer, crêpe shawls beautifully embroidered and hav-

ing a heavy fringe were used as wraps, also squares of white net worked to imitate valenciennes lace, and black silk shawls, with wide borders like those on the cashmere shawls. For cold weather mantles of soft cloth, astrakhan, and baby lamb were the style, those of cloth being heavily braided or embroidered.

Silks and satins were much used for out-of-door costumes, and beautiful materials were supplied by the manufacturers in response to this demand—shot taffetas, damask reps, clouded, spotted, marbled, and checked, merveilleux, at sixty francs a yard. Brocaded silks, with gold and silver flowers, moiré antique, and brocatelles were some of the favorites. These were all manufactured in Lyons, and the Empress Eugenie felt that she must patronize the manufacturers by wearing these heavy materials, although her preference was for the lighter stuffs.[1]

Head-dresses.—The style of hair-dressing had changed very much; instead of the parted and flatly polished hair, it was dressed à la Marie Stuart, or à la Valois. It was raised from the face over a cushion and drawn up Chinese fashion at the back; it was decorated with flowers in wreaths and blonde lace in bunches. This style was particularly becoming to the Empress Eugenie. In the '60s the waterfalls, or chignons, a huge mass of false hair, which was held in a net at the back of the head, took the place of the former style.

Hair was bleached, curled with hot irons, and generally misused. Every lady must have blonde hair, and a quantity of it.

On top of this mass of hair was balanced a ridiculous hat, flat and very small and tip-tilted over the eyes, trimmed with a feather and with long ribbon streamers down the back; it was covered with a veil which reached only to the

[1] *Modes and Manners*, Fischel and Von Boehn, vol. III, pp. 61–62.

nose. The leghorn hats, with wide, flapping brims, adorned with wreaths of wild flowers, roses, lilacs, and tulips, or with ostrich or marabout feathers, were charming, especially as

The last fling of the crinoline or hoop-skirt.
From a fashion-plate, 1860.

they were worn when the hair was arranged simply around the face. In winter, bonnets of silk, covered with crêpe-lisse, or of silk and blonde, and trimmed with velvet flowers, were still fashionable; they had changed very little in shape, ex-

cept that the front of the brim was shorter and showed the hair on the forehead, and curved under the chin, where it was tied with a bow of ribbon.

Shoes and Accessories.—Shoes were now made of black kid; they were side-laced and had high heels. Patent leather was also being introduced, and gray shoes were worn in warm weather. Fancy stockings, gray with red clocks, are spoken of, and many other rather daring combinations of color.

Jewelry was again much in evidence; ropes of pearls were twisted around the neck and fell to the waist; bracelets and rings were made of enamel set with gold, and hatpins were being made in the same way; these had been introduced from England in 1853. Eugenie had very beautiful jewels, coronets of diamonds, and a bertha made of emeralds, rubies, sapphires, turquoises, amethysts, topazes, and jacinths held together by the crown diamonds. A black velvet ribbon fastened about the throat with a brooch was another characteristic of the '50s.

Men's Dress.—Men's dress was becoming so rapidly standardized that few changes are noted; in some details they followed the lead of the women. During the '30s, when women were compressing the waist by means of stays, men wore a sort of corset belt, and the waist-line of their coats curved in like that of the women. The skirts of these coats were full and sometimes extended to the front and sometimes only to the hip. When women were wearing dresses with trains, the skirts of the men's coats dragged on the ground. The sleeves were rather full at the top and gathered into the armhole.

The principal changes came in the style of the waistcoats or vests. Velvet was a very favorite material, although figured cashmere was a close second. These were fastened with

jewelled buttons, often diamonds. Color was introduced into the costume through these vests; in 1844 one of crimson velvet embroidered in gold was considered a rival of a white satin embroidered in color.

It was not until late in the '40s that dark garments became the fashion; before that period the coat, trousers, and vest might all be different, and a green coat, light-green vest, and violet trousers were quite en règle. In the '50s a strange style of overcoat developed, probably to correspond to the pyramidal silhouette of the women. It hung loose and full from the shoulder, reached about to the knees, and was closed with four buttons; the sleeves, similar to the pagoda, were close at the top, and large and open at the hand. Striped trousers, a high silk hat, and a flowing necktie completed the costume. For evening the costume was black.

At the seashore or in the country men were wearing lightweight suits made of alpaca, nankeen, or foulard in white; with these were worn straw hats with a turn-up brim, and long streamers of ribbon hanging down the back.[1]

The hair was rather long in the back, and either a beard or a mustache, or both, were seen. The men copied their costumes from England and patronized the English tailors, but Paris was still setting the styles for the women.

CHAPTER XIII

1. Why is the period between 1830 and 1840 called the Romantic Period? In what way were fashion and manners influenced?

2. Discuss the effect that the discovery of steam and its application to transportation had upon the life of the people.

3. In what way did the kind of materials change with the change in fashion?

[1] *Modes and Manners*, Fischel and Von Boehn, vol. III, p. 106.

4. Describe the dress of a woman during this period. Why were they not called "ladies" any more? Judge the costume by the principles of design.

5. Trace the development of the crincline and give dates of its recurrence. Draw conclusions.

6. Describe the society woman that developed as a protest against the romantic one. Compare with the modern girl.

7. Compare the underwear of the women of the 1850's with that of the women of the Empire.

8. Design a modern gown, using this period for inspiration.

9. State why the styles are more attractive than those of the '30s.

10. Why is the quotation at the head of the chapter especially applicable to this period?

XIV

THE LATTER PART OF THE NINETEENTH CENTURY

"The dainty waist of the poets is precisely that flexible slimness that is destroyed by stays. The form resulting from them is not slim, but a piece of pipe, and as flexible."

"Essay on Taste in Dress," George Frederick Watts.

A new element was entering into the fashionable world, that of the spa, or watering-place. With the improved methods of travel, society became more restless, more desirous of seeing the world, and sojourns at spas, where the water was supposed to contain medicinal properties, or at the seashore, became the objective point of the social leaders of all nations. This meant that costumes must be designed with this especial end in view, and fashionable women carried full trunks, as it was not considered the thing to wear the same gown twice. When the Empress Eugenie went to the opening of the Suez Canal, an absence of two or three months, she carried 250 gowns with her![1]

In this country Saratoga Springs, Virginia Hot Springs, and White Sulphur Springs were the most famous, the first one even giving its name to a certain type of trunk which was used to carry the large number of gowns that were necessary for a stay of a month. In Europe, Baden-Baden and Weisbaden were the favorites, although Bagore, Biarritz, Dieppe, Trouville, and Compiègne were close seconds. The most reckless extravagance was carried on, and one fashion followed the other in rapid succession, each lady trying to outdo her neighbor.

[1] *Modes and Manners*, Fischel and Von Boehn, vol. III, p. 97.

Materials.—A comparatively new material was coming to the fore; wool had been used for costumes, in light-weight materials, such as cashmere and barege, but its use in the heavier forms of woollen and worsted cloth had been limited to outer garments, and clothing for men. At this time it began to take its place with silk and cotton for dresses. It was introduced first from England in the form of an under-petticoat, to take the place of the many white skirts worn; the upper skirt being raised in scallops over it for ease in walking. Gradually the entire dress was made of wool, one trimmed rather elaborately with guimpure cost 1,000 francs in 1864.

Alpaca, poplin, and mohair were some of the favorites in woollen cloths, and foulard, light-weight silks, tulle, tarlatan, velveteens, raw silks, or pongee, batiste, and linen were still in use. Fur for trimming was very popular, even on evening dresses. Sable was used on yellow velvet, and astrakhan on pink moiré antique. Skunk, now known as Alaska sable, was introduced from Leipzig in 1859, and small muffs of Russian sable were carried with the costumes of 1870. They were very expensive, being made of the tails of the animals.

Women's Dress.—The crinoline was passing away gradually; the upper wires were removed from the hoop-skirts first, and only those at the bottom retained; this gave opportunity to make the skirt tighter at the top by means of gores and to enable the lower part of the waist to fall more gracefully over the hips; and to add to the desired slimness, the skirt terminated in a train.

At a later date the first Princess dress, or "Gabrielle," appeared; this was an innovation, as it was in one piece from shoulders to hem, and was fitted to the form by means of seams which ran the entire length. Great stress was laid on

cut and line in these gowns, and it needed an artist to make them successfully.

For walking, dresses became shorter; they were looped up over an under-petticoat of a different material and color; many inventions were made to facilitate this arrangement, as they seem to have been the long skirts drawn up for convenience. An elastic band called a "page" and the "porte jupe," invisible strings, inserted in four or five places in the skirt, which when drawn raised it in four scallops, were the most popular. This fashion for short dresses lasted only a few years.

The type of trimming was changing, flat gimps, beads, laces, and ribbons and braiding taking the place of ruffles. The bodice was still high in the neck and closed in front with buttons. It often extended quite a distance below the waist, forming a peplum. Tight sleeves were replacing the pagoda sleeves of the last decade.

By 1870 the skirt had become so tight and scant that ladies of extreme fashion were obliged to bind their knees together when they walked. Draperies had been added on the sides and at the back, similar to the panniers of Louis XIV, and a bustle held the dress out at the back.

The costume of this period was overloaded with all sorts of trimming, heavy plaitings, puffs, bows of ribbon, and ruffles of lace.

The skirts were long and had trains, and several kinds of materials, as well as various colors, were used in the same costume. Most of the decoration was placed on the skirt, and in consequence the bodice looked very short and small. The sleeves were long and fitted the arm; sometimes they were decorated with puffs between bands of velvet; a ruche of lace filled in the neck and stood up at the back, inside of a rather low "Medici" collar.

The hair was arranged high on the head, with curls in front, and was topped by a small bonnet ornamented with standing feathers and flowers. The entire costume was most exaggerated and overelaborate, and was one which seems most ludicrous at the present time.

For the period of the Franco-Prussian War little attention was paid to fashion by the women of Paris; they were too busy with war work to give a thought to what they should wear. Dress became very simple and inexpensive, and the publishing of fashion papers was discontinued. Wealthy women gave their diamonds and laces to be sold, that the proceeds might be devoted to the care of the widows and orphans. All manufacture in Paris virtually ceased, and the merchants were nearly ruined.

From this time woollen and worsted materials became more popular for entire gowns, and they were used in combination with silk and velvet for trimmings. A great deal of black was used, but it was not strictly mourning, as it was ornamented with jets or lace.

The "polonaise" was worn over a kilted or flounced skirt of silk; it was a garment which was fitted in front from the shoulders to about the knee, and had two Watteau plaits, which were looped up to form a large bustle in the back. It was buttoned straight up the front to the neck, where it was usually finished with a standing collar and a ruche; the sleeves were tight and long. A great deal of attention was paid to the fit and cut of this garment, and the fashionable figure had a very small waist and high bust-line.

Many amusing tales are told in connection with the bustle. An American woman who had married a German and was living abroad had a little maid who was much surprised to see her one day without her bustle. She confided to her that she thought all high-born ladies were born with them,

and only the poor peasants without. Another tale is told of a lady living in Washington who had just acquired a very beautiful red velvet gown in the latest style with a huge bustle. She wore this gown to church one day and noticed every one looking at her, but thought they were admiring the costume. When she reached home, however, she discovered that one of her children had placed a small toy rooster on her bustle and she had carried it there all the way to church and back.

Even the manner of walking was changed and the Grecian bend, as it was called, became the style.

Kid shoes with rounded toes and high heels, after the fashion of Charles IX, were worn in the house; they had low vamps and were ornamented with a square buckle set with rhinestones or cut steel.

For outdoor wear the dolman, a wrap shaped somewhat like the polonaise, but with circular open sleeves, was the style, and with this was worn the small bonnet, similar to that worn in 1870, except that strings had been added.

These same fashions continued for the next decade, changing only in the added amount of trimmings, which cost fabulous prices. Some gowns had fifteen and twenty flounces, and buttons of all kinds, bronzed, oxidized, and chased, were used indiscriminately. All principles of design were violated in these creations, and probably many of hygiene as well. All dresses had long trains, and to protect the material from the dirt of the streets, a white muslin, lace-trimmed ruffle, called a balyeuse, was basted inside the hem of the skirt.

To add to the uncomfortable dress, great quantities of false hair were piled on the head. So great was the demand for this that the hair-dressers of Paris sent agents through the provinces in the spring to trade gay-colored cotton prints for the hair of the peasant girls. The street-sweepings

of Paris were searched, and agents were even sent as far as Egypt and Hindustan in search of hair.

By 1880 the styles show quite a decided change. This was the period of the jersey and the kilted skirt; it was adopted from England, where it had been originated by Lily Langtry, the "Jersey lily," as she was called, to show her beautiful figure; it was worn by practically every woman and child.

Dress was more sane for a few years, as very little trimming was used and that in the same shade rather than a contrast.

This was also the beginning of the "tailor-made" for women, which practically revolutionized outdoor dress. In its early years it was fitted snugly to the form, the object being to look as though the figure was melted and poured in, and the tailor who could fashion a waist or coat without a break or wrinkle might consider his fortune made, for only men's tailors were considered fit to make these costumes.

By 1890 a decided change in the size of sleeves and the width of the skirt revived the fashions of 1830. Leg-o'-mutton sleeves held out by reeds, and skirts with "godets," *i. e.*, a gore slanted off on each side and lined to the knee with haircloth, changed the silhouette to the hour-glass once more. Fortunately the hoop-skirt was not brought back, but the ridiculous hats were, balanced this time on a huge pompadour of hair.

The principal change for the next ten or twenty years seemed to be in the size of the sleeve and the fulness of the skirt, the former growing larger at the top or larger at the wrist or tight all of its length. Skirts remained practically plain, but sometimes they were extended at the bottom, sometimes at the top, by means of drapery; they were short, and they dragged on the floor with long trains, but not on

the street. Women were beginning to study the principles of cleanliness and health, and this was having an influence on costume for the first time.

Late in the '90s our corset-designers made the first straight-front corset, which was a decided innovation, and meant comfort and better health for women. The kimono sleeve was introduced from Paris about 1910, and that, with the open neck, have added much to the comfort of the modern costume.

All nations are still looking to Paris to set the fashions, but each country is now adapting them to their individual needs, and even the French designers realize this and make special designs for each.

The industry of ready-to-wear clothing has increased tremendously in the last fifteen years, due probably to the fact that women have entered the business world to such an extent that they no longer have the time to waste on custom dressmakers, or in making their own clothing. The demand for costumes to suit all occasions has been met by the designers, who are being trained in this country.

Several standard styles have developed that have little or no connection with the dress of bygone years, but designers still return to those for most of their inspiration.

There has been a movement on foot to revive the decorations and cut of the garments worn by the aborigines in this country, whose attempts at decoration on pottery, baskets, and even clothing are now preserved in the museums. Very beautiful effects in color and design have been obtained in this way. We are also encouraging our talented girls and boys to take up the profession of designing for materials as well as costumes, and exhibits are held each year and prizes offered for the best results.

Many efforts have been made to establish a standardized

dress for women as well as men; so far not much has really been accomplished, as woman is not yet willing to discard her coquetry and caprices and desire to charm.

CHAPTER XIV

1. What new method of dress construction was originated after the fall of the crinoline? Describe a "Princess dress."
2. What material much in use at the present day was coming in for costumes? For what purposes had it been used formerly?
3. Discuss dress of the '70s from the artistic point of view. From the hygienic. What American invention had led to the overelaboration of decoration?
4. What innovation came in in 1880? From where did it get its name? Discuss it from the view-point of its modern successor, the sweater.
5. Describe the birth of the "tailor-made" for women. What influence has it had on women's dress?
6. Compare the fashions of 1890 and 1830.
7. What brought about the modern styles based on comfort, adaptability to purpose, and hygienic principles?
8. Choose an up-to-date costume, analyze it, and decide from which period the designer received her inspiration. Substantiate decision.

XV

MODES OF THE DAY

Fashion, like an impressionistic picture, must be looked at from a distance in order to get the effect that the artist desires to convey. But fashion, unlike the picture, does not always improve when looked at from a distance, that is, a period of time.

Uzanne says that "an ancient fashion is always a curiosity, a fashion slightly out of date is an absurdity; the reigning fashion alone in which life stirs, commands us by its grace and charm, and stands beyond discussion."

A chapter on modern modes is apt to become a dead number in the time that elapses between the writing and the printing; therefore, all that can be done is to give a résumé of the definite styles which have lasted a decade or more.

In what way may the term style be differentiated from fashion in regard to dress? Style is usually applied to a mode that has stood the test of time, and has been used more than once; fashion to the fads of the moment. Fashion is fleeting, style more stable and lasting. We revive certain styles, we speak of the style of the Empire, of the Directory, or of the Middle Ages. The dress-designers use these over and over, often once in a decade, with slight changes to bring them up to date.

In looking back over the designs of costume for the last ten or fifteen years, two things seem to stand out as having had a strong influence on modern dress—the motor-car and the entrance of women into the business world.

The motor-car has revolutionized head-gear especially. Who does not remember the way in which all the women tied themselves up in veils, or disfigured themselves with motor-hoods in order to keep their hats, which surmounted huge pompadours, from flying off into space, and perhaps carrying some of the puffs and curls which made up the chignon with them? Contrast these with the bobbed hair and tight, close hats of the present day, which fit well down on the head like a man's hat and seldom require even a pin to keep them on.

With the entrance of women into the business world, the demand came for comfortable dress which did not hamper the wearer in any way, and would hold its own no matter in what situation its owner found herself. It must have lasting qualities as well, for the business woman, like the business man, must not be bothered with constant repairs. It must be easy to put on. The designers set to work and the one-piece slip-on gown was the result.

During the World War, when our boys went into khaki, our girls put on overalls or trousers, assuming the costume of the men as well as their responsibility. Women found this mode of dress so well fitted for certain occupations that they were loath to give it up, and it is no uncommon sight to see groups of women and girls in trousers or bloomers on hiking parties, in girls' camps, and taking part in other athletic sports.

The sport costume might also be traced to the advent of the motor-car. Distances have become as nothing, and the country has been brought to dwellers in the cities. This exodus to the country necessitated a different style of dress, for it meant an entirely different set of pleasures—outdoor sports, country clubs, Southern winter resorts. What could be more appropriate than the silk, flannel, or knitted sport

suit, or the one-piece dress, that the designers have provided!

Then enters the flapper. Will she be handed down to history as the product of the early twentieth century? She seems to have made her entrance with the signing of the Armistice. Exuberant youth, breaking over the traces of authority—is she the result of too much individuality in early training or just the result of the aftermath of war?

History repeats itself; after every great disturbance there seems to follow a period of license and fast living, and modern society is almost an exact replica of French society in the first decade of the nineteenth century, even to the excess in dancing and the scarcity in clothes.

The term "flapper" was used originally in England to designate the girl between fourteen and seventeen years of age. And as the name implies, it meant the awkward age, before she had acquired poise and dignity. She was supposed to need a certain type of clothes—long, straight lines to cover her awkwardness—and the stores advertised these gowns as "flapper-dresses."

How the term fastened itself to the modern flapper, with her sophisticated air, her "Ponjola" bob, her painted lips and cheeks, her tight, short dress, with low neck and short sleeves, and her high-heeled, cut-out slippers, is a mystery. Suffice it to say she is here, perhaps to stay, but more probably to fade away like all the fads and fancies of other days.

Many things about modern dress seem sensible and likely to last, but who can say; certainly dress is much more comfortable, and all clothing is lighter in weight than it has been for some time. The dress with the open neck has lasted nearly fifteen years, quite a period for one style. In that time it has changed in shape often, and there have been efforts on the part of the designers to bring back the

high collar, but the majority of women have decided against it each time, on account of the discomfort.

Sleeves have run the gamut—long and short, large and small, just enough change to make last year's gown look out of date. Skirts have been full and long, full and short, scant and long, and scant and short. When they were scant and long, it was necessary to design the stepless car. So many women had accidents in trying to get on and off, that the street railroads had to protect themselves in some way.

Materials and colors are very beautiful at the present day. The textile designers are trying to outdo each other in kind and pattern. The chemists have done some marvellous things with the ugly aniline dyes of twenty years ago. They have also perfected the manufacture of artificial silk, which means many new fabrics at prices under those of true silk, and within the reach of nearly every woman.

It is difficult to predict what will happen in the next decade, but it seems probable that if the general public continues to be educated from the standpoint of good design, color, hygiene, and the economic side of dress, that the designers of ready-to-wear clothing will provide styles which meet these requirements, and a safe, sane type of dress will be the result. Already they are putting on the markets styles suitable to the different figures, and "stylish stouts" have become a term in general use in the trade. Most of the best shops also have a department called the "Petite Shop," where the small woman may purchase costumes suitable to her figure, and not be obliged to wear clothes that were designed for the flapper.

The ready-to-wear costume seems to have come to stay. It is no longer necessary for any one to stand for hours while the experienced or the inexperienced dressmaker puts in pins and takes them out again. Only the woman who wishes

something entirely different from any one else will go through these tortures and waste of valuable time. Women have too many other interests at the present day to spend hours at their dressmaker's when they can buy the thing they want all ready to put on.

PLATE I

Women's Dress V to X Century

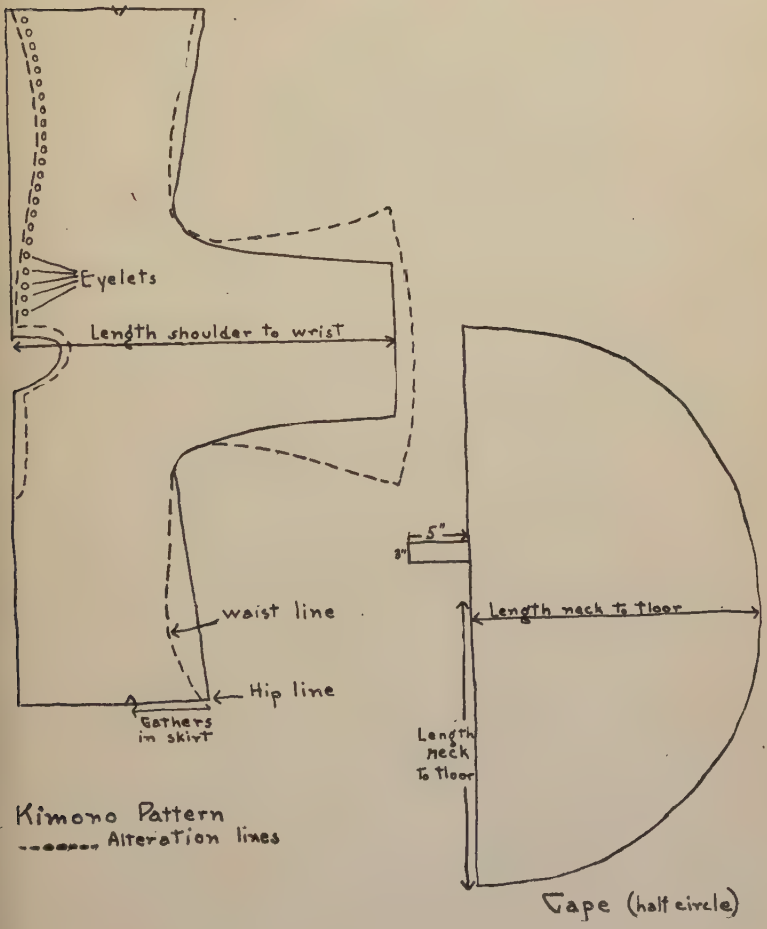


PLATE II

Men's Dress V to X Century

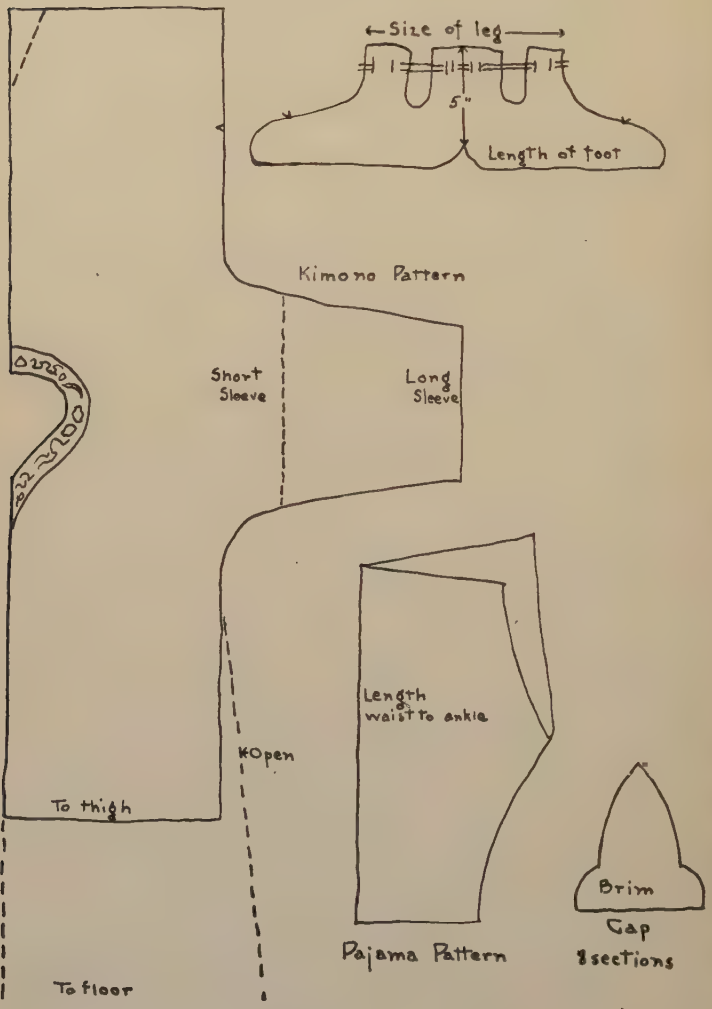


PLATE III

Women's Dress X to XV Century

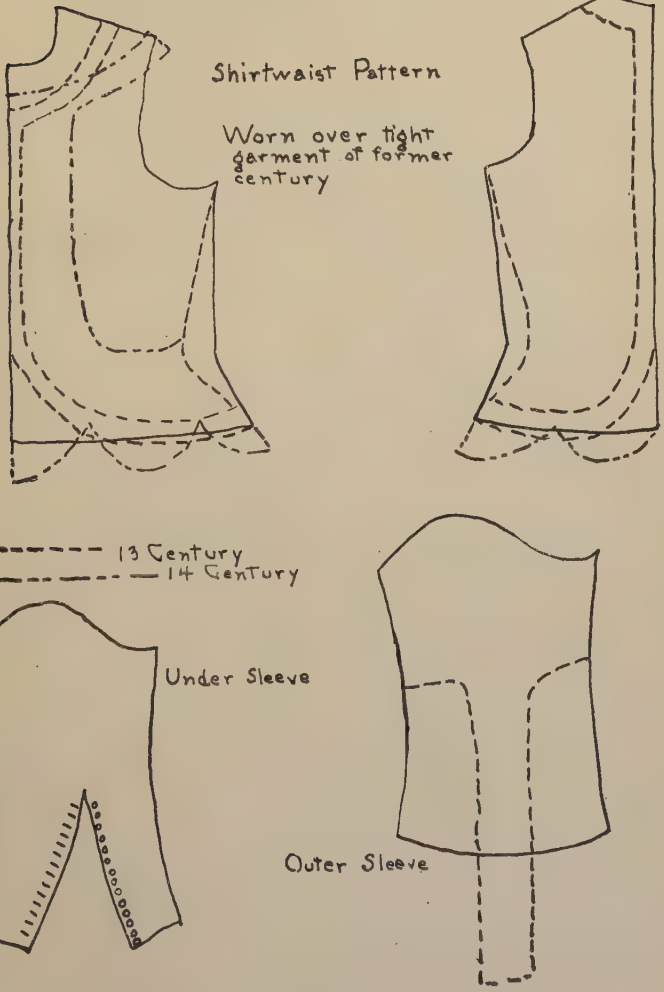


PLATE IV

Men's Dress X to XV Century

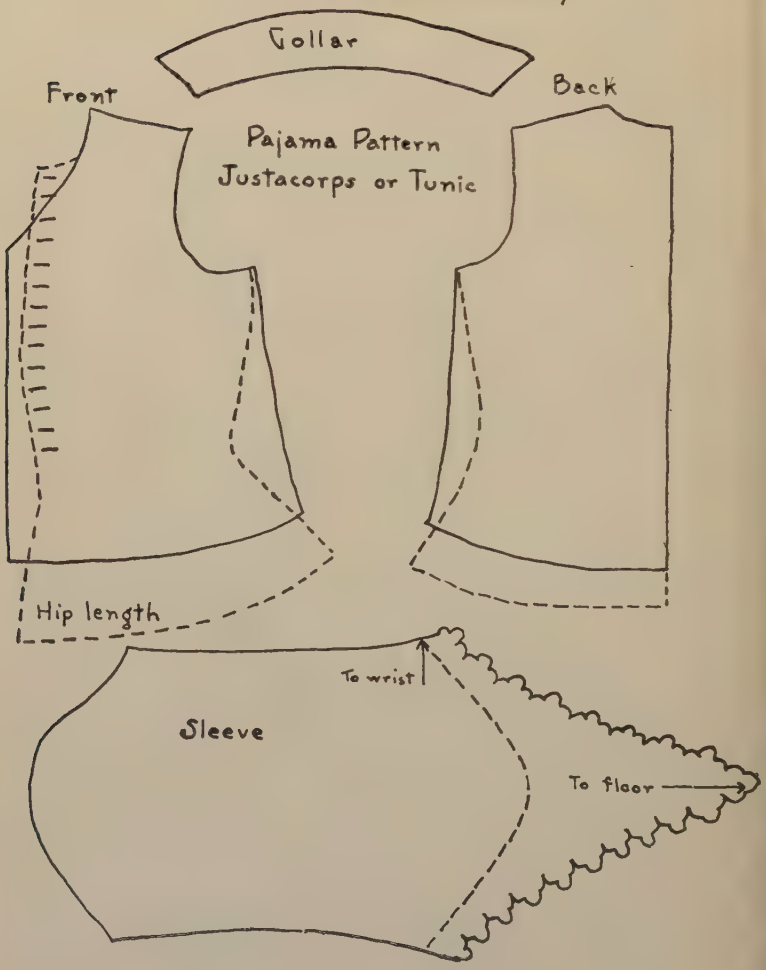


PLATE V

Women's Dress XV and XVI Centuries

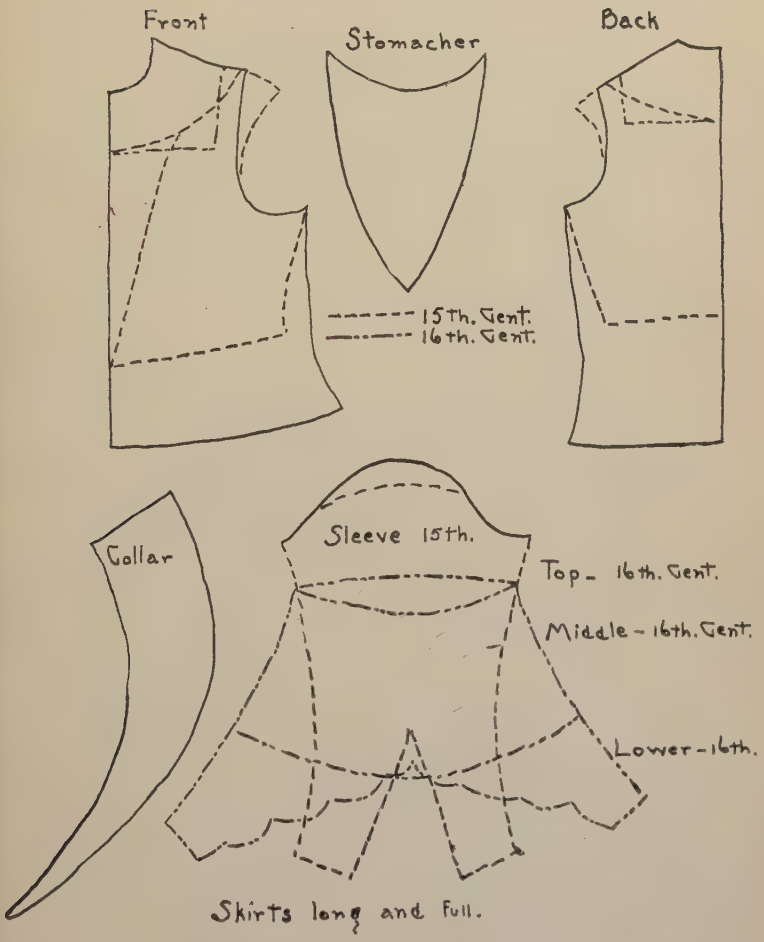


PLATE VI

Women's Dress Elizabethan Period

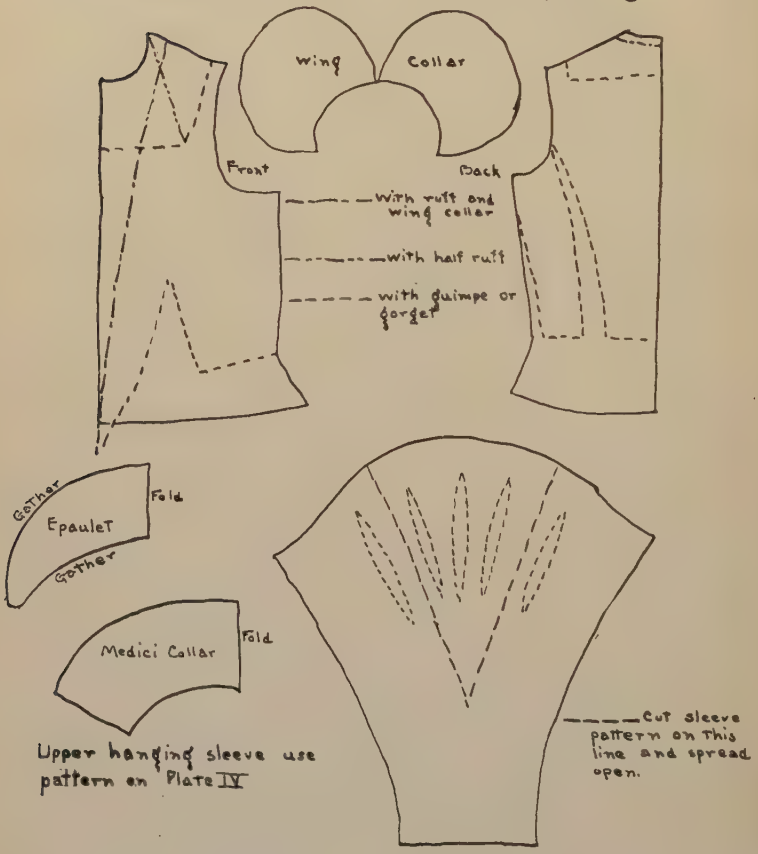


PLATE VII

Women's Dress XVII Century

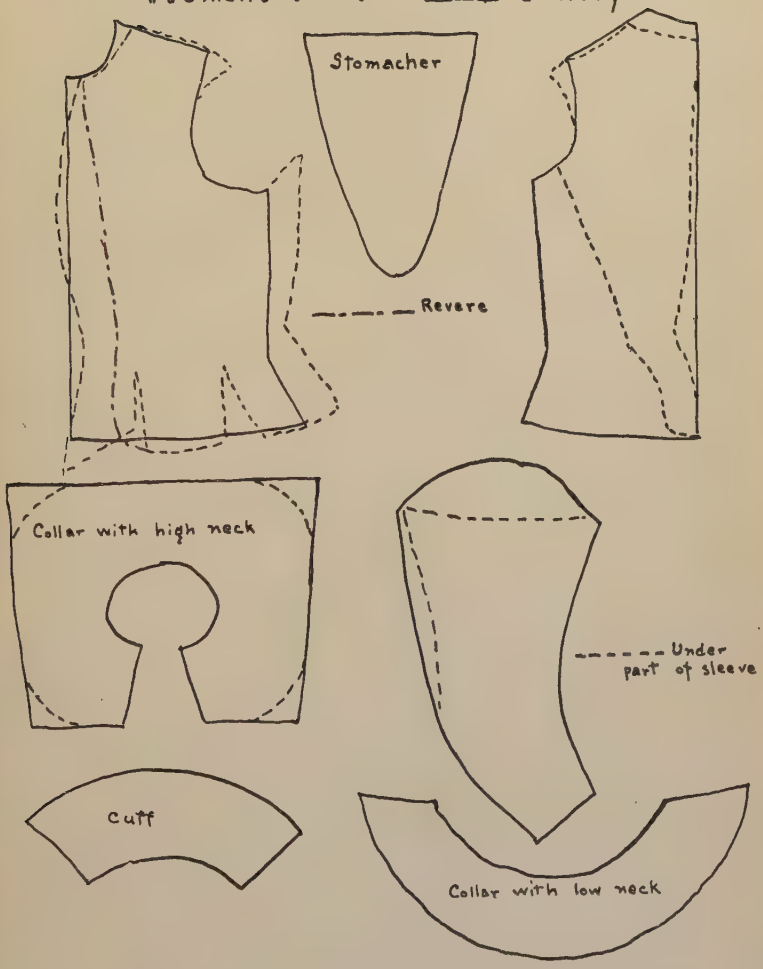


PLATE VIII

Men's Dress XVII Century

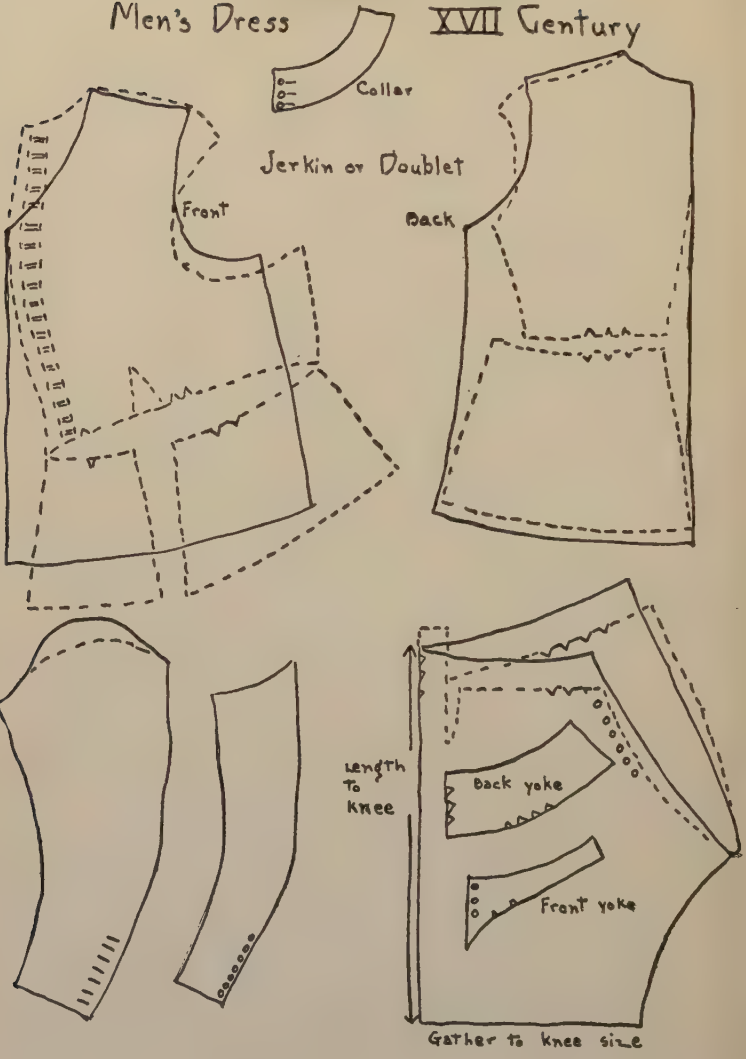


PLATE IX

Men's Dress Louis XIV

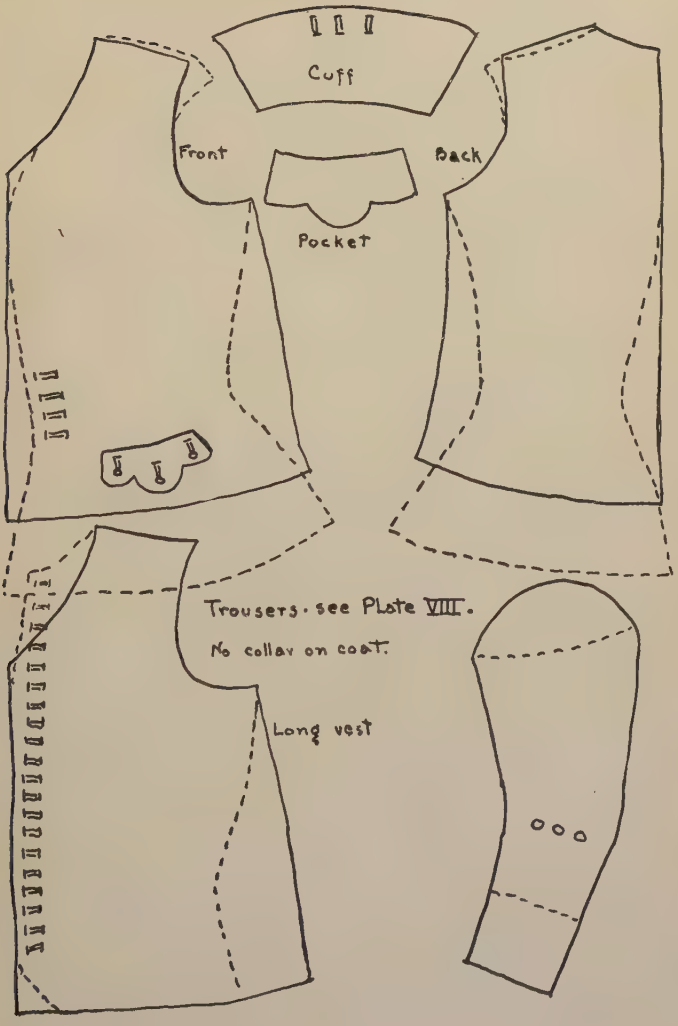
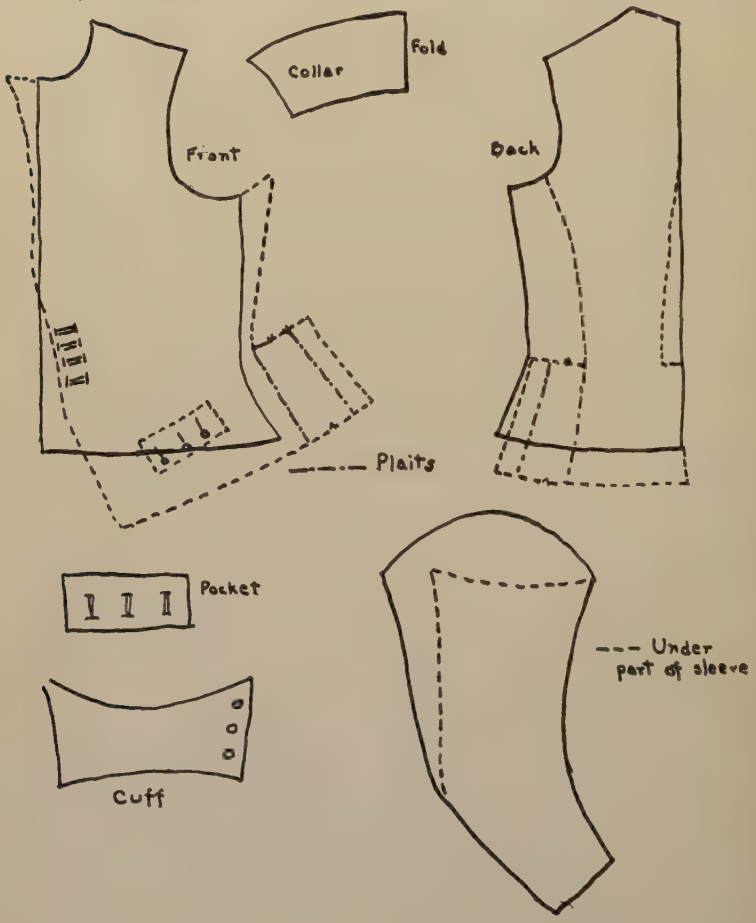


PLATE X

Woman's Frock Coat Louis XIV



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